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The music is by the eminent composer Domenico Savino and the text is by Florence Tarr. Savino is already well known for such famous cantatas as *Cavalcade of America*, *World of Tomorrow*, *The Two Americas* and *Marching Along*.

* * * *

In the first episode of *O, Wondrous Star*, The Nativity, in music pathetic and descriptive, dramatically depicts the birth of the Saviour with an imagined lullaby of the angels.

* * * *

The second episode, *Three Wise Men*, is narrative in character. A strange, new, miraculous star appearing in Eastern skies leads the *Three Wise Men* to a lonely stable in Bethlehem. When telling of the discovery of the Messiah, it reaches a vigorous musical climax and then gradually fades away.

* * * *

The Third episode, *Exultation*, is filled with a martial strain and pulsating rhythm. It recounts the meaning of Christmas, the day of happiness as people join to honor *His Name*. At the finale, the entire ensemble reaches a glorious climax.

* * * *

Choral groups will find *O, Wondrous Star* (Price 75¢) an important addition to their libraries.

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MUSIC PUBLISHERS JOURNAL

IN THIS ISSUE

IT IS surprising how many musicians, particularly among those who work in amateur and educational fields, remain unaware of the amount and force of the music that reaches millions of American ears every day through the medium of sound films.

It may be argued that most of this music, especially that written as "background" for stories, will be heard only once by the average citizen—unless he is one of those people who return to see a picture several times—and that such transient stuff can be left to take care of itself. However, it is possible that the forces that are striving for a better-musically-educated public are overlooking one of the strongest influences in the conditioning of that public's listening habits, an influence that is strong because the listener is usually unaware of it, thereby permitting it to work in a natural manner rather than through deliberate, studied effort.

Let no one discount the importance of "casual" listening in the music education of Joe Citizen. During his normal day he spends a large amount of time within earshot of the music of radio, juke box, and film. Perhaps he does not give this music the kind of undivided attention that a great artist receives from a concert hall audience but it makes its contribution just the same, and a surprising amount of it is of the "good" kind that cannot be frowned upon by the most serious music lover.



In addition to the large amount of "incidental" music that has long been a part of most films, producers are now bringing to us a large number of new offerings in which *music and musicians* play dominant rather than supporting roles. Some musicians, especially those with musical leanings, are concerned with

Hollywood's manipulation of the stories of the musicians and their music. In their protests and complaints they overlook the real impact of the music itself upon millions of listeners. Anyone can easily find what these major music films do for the cause of music by inquiring at the nearest music store about the effect of their local showing upon the sales of standard music editions and recordings of the music which the films presented.

Regardless of the faults that may be found in the music of motion pictures, one thing is certain. The producers leave nothing undone to make the music *entertaining*. And that's a long and important step in the music education of any citizen—one that may well be kept in mind by anyone who is concerned with the development of a larger, better-musically-educated public.



In the production of this issue having to do with film music we have had the capable editorial assistance of Sigmund Spaeth, co-chairman of the Motion Picture Music Committee of the National Federation of Music Clubs. Also, Dr. Spaeth has contributed a principal article which provides an over-all picture of the development of film music.

We wish to express our appreciation to the National Film Music Council and its founder and chairman, Mrs. Grace Widney Mabey, and to its official organ *Film Music* and its editors, Miss Constance Purdy and Miss Margery Morrison, for advice and assistance in the preparation of the contents of this issue. Two articles pertaining to the work and aims of this organization are included.

To the American Society of Music Arrangers we are indebted for the articles by Mr. Maxwell and Mr. Minor.

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Screen picture of Carroll Glenn,
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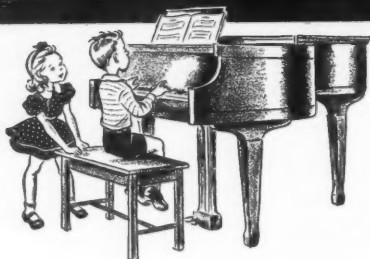
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MUSIC PUBLISHERS JOURNAL

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Progress in Development of Film Music Scores

FRANZ WAXMAN

One of the foremost composers of film music scores writes in an optimistic vein concerning the content and function of the contemporary motion picture music being produced.



IN AN article which appeared in the January-February 1944 issue of *MUSIC PUBLISHERS JOURNAL*, I stated that the music of the motion picture is showing constant improvement in quality. I think that I can substantiate this statement by pointing to the contributions of gifted composers and excellent musicians to motion pictures during the past eighteen months. Real progress in musical development is apparent in the new techniques that are being used. More important, the producers of motion pictures are becoming increasingly aware of the value and contribution of music to the entertainment quality and dramatic power of their films.

This awareness has not been gained without effort. We musicians have to be educators too. We have to show, we have to demonstrate clearly, that our part in the making of movies is important, and the best way we can do that is by composing good music.

Do you think that simplifies our problem? Perhaps it does, because the need for writing good music, and may I say, good *original* music, offers a constant challenge to us.

The musician who writes the score for a movie and develops a composition still has to realize that there are limitations. He does not

enjoy absolute freedom. He must constantly ponder the drama and the action and the characterizations, in fact, the actual movements of people, in the restrictions that the cinema imposes. He has to consider emotional impact, the shock of drama. He must evaluate mood and pace, timing and tempo. He must invent melodic themes that complement dialogue and action, and those themes must never dominate, for the sound film still depends first on the eye and second on the ear, and these dependencies must be interwoven and embroidered by music.

New Forms, More Recognition

We who compose for the screen must consider time patterns and drama patterns, both of which demand flexibility in composing and smoothness in scoring. I feel that there will be a steady advance in music composed for the screen, that we shall use new forms and new arrangements, and that our contribution as musicians will gain more recognition.

A recent program of the Hollywood Bowl Symphony, conducted by Leopold Stokowski, devoted the first half of its program to excerpts from music originally composed for mo-

tion pictures. Among the works presented were Victor Young's symphonic synthesis from "For Whom the Bell Tolls," Ernst Toch's scherzo from "Ladies in Retirement," Alfred Newman's arrangement for the vision scene in "Song of Bernadette," Max Steiner's music from "The Adventures of Mark Twain," George Bassman's music for the Stag Hunt in "The Canterville Ghost," Adolph Deutsch's "March of the United Nations" from "Action in the North Atlantic," Frank Churchill's and Edward Plumb's scoring for "Bambi," and my own overture ("Atheneal, The Trumpeter") from "The Horn Blows at Midnight."

It does not seem presumptuous to hope that the work of motion picture composers will be presented again and again, and that recognition of their work by the public will steadily grow. Judging from the fan mail of the composers, people have gone to see the same movie three, four, even five times in order to listen to the music scores. In the files of the various music departments in the Hollywood studios there are thousands of letters from people asking for copies or recordings of the themes from motion picture scores.

(Continued on page 66)

Dr. Spaeth, co-chairman of the Motion Picture Music Committee of the National Federation of Music Clubs, believes film music is a principal avenue to enjoyment of music.

Film Music and the Public

SIGMUND SPAETH

THERE is no real reason why good music should continue indefinitely to appeal to less than one per cent of America's population. That has been the situation until quite recently, and it is still true of music that can be heard only in the concert hall or the opera house.

Three important media of communication are now available for bringing the world's greatest music to an entirely new public, an audience numbered in the millions rather than the thousands or even the hundreds. Those three media are phonograph records, radio, and the motion picture screen.

The records came first, and they did pioneer work in acquainting an enormous mass of listeners with classics that they might not otherwise have heard at all. Radio started in the early 1920's and has continued to make good use of music as both education and entertainment. Finally the "movies" became the "talkies," and with the harnessing of the sound track to visual effects on the screen, music began to reach a huge theater audience with a popular appeal whose ultimate possibilities are just beginning to be realized.

The films experimented cautiously with music, just as they did with sound in general and later with color. In fact they are still experimenting, obviously uncertain as to just how important the composer of a musical score may be considered, in comparison with the producer,



the director, and the stars. At present he is still grouped with the script-writers, the scenic designers, the costumers, the technicians, and the montageurs. (If that be a coinage, make the most of it. Explanations will follow.)

The audiences themselves are not yet aware of the exact significance of music in a picture. They miss it if it is not there, and they would not for worlds return to the improvised accompaniments of the pianists and organists of the old silent days. All they know is what they read in their emotional responses, and if they are honest they will give some credit to the music, even when they scarcely knew that it was going on.

Actually it is still considered a compliment to a composer to tell him that his background music was hardly noticed. If it gets in the way of the action or the dialogue, it is no good. Some pictures have been criticized because the music emphasized too many details, particularly in the way of comic relief.

So the composer of motion pic-

ture music has quite a problem on his hands. He must write a score that gives exactly the right emotional value to various dramatic or comic climaxes; he must establish unmistakable moods and create perfect atmosphere; but he must never let his listeners know what he is doing.

In accomplishing this difficult feat, he is rarely allowed sufficient time to do a thorough job. He seldom sees the picture before it is finished, and is then asked to fit his music mathematically to a certain footage representing the sequences which permit or possibly demand a musical background. If some last-minute cuts are made, the music naturally goes to pieces and either has to be done over or allowed to appear in a mangled or distorted form.

Considering all these handicaps, it is astonishing that so many first-class film scores have been turned out, and that the quality of screen music is so steadily improving. Hollywood has been wise enough to call in some of the best musical craftsmen of our time and to keep them working whenever they have proved a practical as well as an artistic skill.

The native composers of Movie-land are not as well known as they should be, but their names represent a high standard of creative achievement. Alfred Newman, Max Steiner, Franz Waxman, Herbert Stothart, Victor Young, Bronislau Kaper, Roy Webb, Miklos Rozsa, and Cyril Mockridge are only a few of those that are now seen regularly among the credits on the screen. Better known to the musical public, and increasingly active in the motion picture field, are Erich Korngold, Ernst Toch, Werner Janssen, Bernard Herrmann, Alexander Tansman, Hanns Eisler, Dimitri Tiomkin, Louis Gruenberg, George Antheil, and Richard Hageman. Non-resident composers who have been strikingly successful in their special assignments for the screen include Aaron Copland, Virgil Thomson, Gail Kubik, Alexander Steinert, and Morton Gould, while on the lighter side the work of Jerome Kern, Richard Rodgers, Cole Porter, Vernon Duke, Arthur Schwartz, Kurt Weill, Irving Berlin, and the teams of Burke and Van Heusen and Styne and Cahn is worth mentioning.

(Continued on page 58)



Handel, as played by Wilfred Lawson in "The Great Mr. Handel," listens carefully as he auditions his valet. (Little Carnegie)



Franz Schubert as played in the British Gaumont film "Unfinished Symphony."



In Columbia's "A Song to Remember" Chopin's role played by Cornel Wilde.

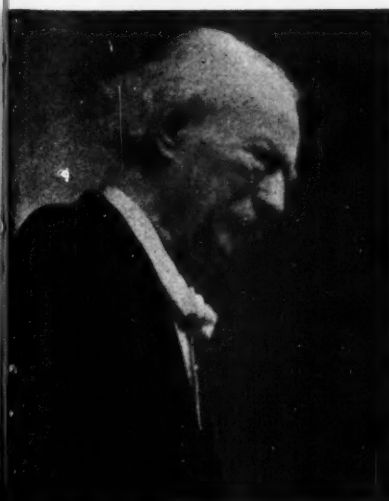
Composers Portrayed in Motion Pictures



Stephen Berkassy as he appeared as Liszt in "A Song to Remember."

Paderewski took the role of himself in "Moonlight Sonata." (Little Carnegie)

Harry Bauer plays title role in "Beethoven." Here a physician informs the master of his inevitable deafness. (Little Carnegie)



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Music in Documentary Films

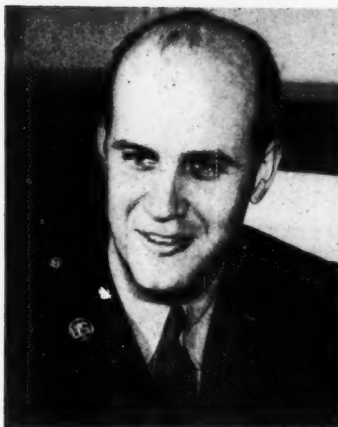
GAIL KUBIK

Cpl. Kubik has written some of the most outstanding scores for documentary films. Will these films point the way to future practices in the production of music for other films?

DOCUMENTARY films are made with a point of view. The measure of their success is the extent to which they move an audience to act for or against something. To spur us to all-out effort in our war against the German and Italian Fascists and the Japanese, our government has made hundreds of documentary films—films which press home the fact that democracy is very much worth fighting for. They tell their story so convincingly that they make a real contribution to the war effort.

Just how, if at all, does music in these films help to sell democracy? Music in the documentary film aids democracy to the extent that it is creatively composed music. If the documentary film composer wants to represent a positive force in the fight against Fascism, the *only* thing he can do is to work with producers, directors, and writers who *will permit him to write creative music*.

It is impossible to overemphasize this last factor. There are many composers writing for films—documentary or otherwise—who are not permitted to write in their own creative style. Some music helps the democratic cause tremendously; some helps only indifferently; some actually hurts it. A score dominated by the aesthetic standards of the "front office" refutes the principle of democracy just as effectively as does the script that is mangled and emasculated to the point where its creativity disappears. Music *really* aids democracy to the extent that it reflects the feelings of a free and unrestricted personality. I cannot believe that the



democratic, the American, concept of living is furthered by the writing of music dominated by any aesthetic values other than the composer's.

The music of the documentary film is, to my mind, more distinguished for its essential democracy than the music in other types of films because composers in the documentary field have more often been allowed the luxury of writing what *they* felt than have our colleagues in the more commercial films. Not that the documentary record in music is anywhere near perfect. Many times I have witnessed the scoring of documentaries with music that might have been written by Strauss, Sibelius, or Ravel, with the old master, Tschaikowsky, represented by a main and end title! Of course, there are numerous instances of documentary film directors and producers who are quite certain that the music for their film just will not work unless it reminds them, consciously or uncon-

sciously, of the "Pathetique." Perhaps the film shows the problem in 1945 of getting iron ore from Duluth to Buffalo. In that case only the Pathetique's scherzo movement is recalled. After all, 5/4 is such an unusual time signature, and so modern!

No, the record of documentary films is not perfect, but the percentage of creative music in them still remains higher than that in the Hollywood product. Few composers on the west coast have been allowed the artistic freedom that characterizes the music which Virgil Thomson wrote for the "Plow That Broke the Plains" and "The River"; or that Douglas Moore wrote for "Power and the Land"; or Aaron Copland for "The City"; or Louis Gruenberg for "The Fight for Life." Few producers of commercial films have given their musical directors as much freedom as I was permitted in the scoring of the many films produced by the OWI Motion Picture Bureau. But then I had only a few directors around who were sure that, since they liked "Finlandia," for example, "Finlandia" was the only music to point up their little epic.

This record of the use of creative music in the documentary film is based upon the premise that creative music, like any other creative art, has the power to move people—a quality that is lacking in a stereotyped, synthetic style. This is true in music because the sounds that the listener hears are removed from the associative values inevitably called up by a synthetic style. It seems obvious that only when a composer is

(Continued on page 54)

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Some Views on Film Music

ERICH LEINSDORF

IN motion pictures, music, generally speaking, is merely one of the many arts employed to create an effective production. Except in those pictures where music emerges naturally through the singing, playing, or dancing of one of the performers, it takes its place with photography, lighting, and costuming as an accessory to the dramatic content with the purpose of heightening the mood or special effects.

While this subordinate position is hard for a musician to accept, enough attention has been given to motion picture scores and enough composers have rearranged their movie works for concerts to make such consideration worth while.

Perhaps I have not seen enough movies to voice an opinion, but it seems to me that the most satisfactory scores have been in unrealistic or fantastic pictures. Realistic movies, I think, would do better to depend on actual sounds rather than musical imitations of them, on the noise of a train, for example, rather than on instrumental interpretation of the sound of its wheels.

I would say that the best cinema scores I have heard come from documentary movies where, apparently, the narrative technique gives the composer more scope than is provided by dramatic feature films. Some of these scores can stand alone as music. Their composers seem less trammelled by conventions, and create scores that are imaginative, timely, and individual.



There is a certain timidity and conservatism about almost all movie production that might explain this. Just as the morals and conventions of movie plots lag behind the actual mores of 1945, so does much movie music date back to the last century. Motion picture music avoids new ideas even as motion picture plot content avoids controversial subjects and original thinking. Consequently, the music that goes with romantic sequences is a dismal potpourri employing the glutinous conventions of the nineteenth century. The devices are hackneyed and out of date, but they are served up like a *tour de force* of passion and feeling, overdone and in bad taste. These sequences scarcely conceal their affinity to the hearts and flowers school, and I think the public will eventually criticize them out of existence.

One serious aspect of the problem is the effect that the motion picture industry is having on our music and musicians as a whole. When I was in Los Angeles recently, several young musicians came to me to talk about

The conductor of the Cleveland Symphony Orchestra presents some challenging opinions concerning the function and force of much of the music that is heard in films. Is too much film music merely a mass of directionless schmalz? What does film music do for you as you look and listen? What do you think of that which you hear?

going back into symphony orchestras. They had been working for a number of years exclusively in movie studios, where they were making fantastic sums of money, but where the work did not satisfy them musically. Such work means that the musicians take a little tune and record it over and over for ten or fifteen hours. They are well-paid hours, but the musical mind is not touched or satisfied.

Unfortunately, when I told these musicians how much they could expect to make with a symphony orchestra, their enthusiasm waned quickly. Certainly this means that more and more talent is being centered in the lucrative fields of movies and radio. Live orchestras compete with these industries on decidedly unequal terms, for only a minority of people find that better music and finer work compensate them for the sacrifice of higher wages.

I know one composer, however, who did forego his fancy Hollywood salary. When I asked him why it seemed impossible to find very good music in the moving pictures, he answered me with his own experiences. He said that he himself had left the movies because he felt they were doing him harm. "I started out," he said, "by having an assignment to compose a score for a big western movie. It was a good score, and everyone liked it, and it went well with the picture. And a few months later I had another assign-

(Continued on page 53)

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Music in Motion Pictures— A Reply to Mr. Leinsdorf

BERNARD HERRMANN

In no uncertain manner Mr. Herrmann holds that the music of motion pictures is doing what it should do and that its composers believe it is a competent and vital medium.

Note: The following statement by Mr. Herrmann, conductor of the Columbia Broadcasting Symphony Orchestra and composer of the music scores for "Citizen Kane," "All That Money Can Buy," and other films, appeared in the New York Times on June 24, 1945, in reply to an article by Erich Leinsdorf in which Mr. Leinsdorf set forth views similar to those expressed on page 15 of this issue of Music Publishers Journal. It is reprinted here by permission of Mr. Herrmann and The Times.

—Editor.

IN last Sunday's *Times*, Erich Leinsdorf indulged in a favorite sport current among many of our interpretive concert musicians—that of belittling film music. As one who is also a conductor of a symphony orchestra, besides being the composer of a considerable amount of film music, I would like to take issue with his criticisms.

In the first place, he seems upset by the fact that music in films must of necessity be incidental. He declares that music in any "subordinate" place is "odious" to a musician. I fail to see what he means by the word "subordinate." If film music is subordinate, so is music in the theatre and the opera house. Music in the films is a vital necessity, a living force. Had Mr. Leinsdorf ever seen a film in the projection room before the music was added, he would understand thoroughly how important the score is.

Music on the screen can seek out and intensify the inner thoughts of the characters. It can invest a scene with terror, grandeur, gaiety, or misery. It can propel narrative swiftly forward, or slow it down. It often lifts mere dialogue into the realm of

poetry. Finally, it is the communicating link between the screen and the audience, reaching out and enveloping all into one single experience.

If this role is "subordinate and secondary," then so is the role of opera music, which, no matter how extended, is governed finally by the needs of the drama. So it is with the best film music. It identifies itself with the action, and becomes a living part of the whole. Obviously, few film scores could bear the scrutiny of the concert audience without being radically rewritten. But, similarly, even the Wagnerian excerpts which are performed by our symphony orchestras seem amputated when they are torn from their rightful places on the stage.

Wedded to the Screen

Film music is necessarily written to supply a particular moment of drama, and it is memorable only when it remains wedded to the screen. As such, the medium has produced masterpieces. Aaron Copland's sardonic commentary on the monotonous supper of the bored married couple in "Of Mice and Men"; the father's hopeless search for work so eloquently expressed by Alfred Newman in "The Song of Bernadette"; the sound of the sinister jungle done almost entirely by percussion instruments by Franz Waxman in "Objective Burma"; Serge Prokofiev's terrifying Battle of the Ice sequence in "Alexander Nevsky"; and the coal delivery scherzo of Anthony Collins in "Forever and a Day"—all are classics of their kind.

Mr. Leinsdorf makes a great

point, in his article, of criticizing the use of music in scenes of a so-called "realistic" nature. He is annoyed by the presence of an orchestra playing a "nineteenth century romantic piece" during a scene showing a railway terminal, and feels that sound-effects would have sounded much better. He also objects to the use of a musical motif depicting rain in a storm sequence, when the real sound of rain falling could have been used.

Without knowing what scenes in what pictures he is discussing, it is a little difficult to answer this point. Certainly the music in the particular scenes he saw might have been ill chosen. But again perhaps the composer was trying to achieve some psychological effect or atmospheric quality which could never have been attained through sound-effects on a dead screen. The examples of film music I have just mentioned above are all cases in point.

Contrary to all rumor, there is no such thing as the "standardization" of motion-picture music. The only "standard" for film music is that it be dramatic. Perhaps this is something Mr. Leinsdorf does not understand when he deplores the fact that many of our modern composers have given up working for the screen. Might it not be, simply, that these composers, though their talents are of sterling quality, lack the dramatic flair?

The whole point I have been trying to make is that screen music is neither industrialized nor insignificant. Indeed the films and radio offer the only real creative and finan-

(Continued on page 69)

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The Quiet Life of Film Song Writers

JOHNNY BURKE

A whimsical description of the state of mind of the song writer who must fit his product into the complicated pattern of plot, scene, dialogue, performer, director, etc.

BELYING its name, the sound stage is solemnly quiet. At a piano sits Jimmy Van Heusen, quiet; and near him I stand, quietly watching David Butler, the director, who is leaning over the piano quietly studying a lyric. If you get the impression that the situation is full of suspense you're wrong. In fact, it is a very commonplace situation. David Butler is preparing to direct a picture starring Bing Crosby; we are writing the songs and have just demonstrated one of them for Butler's approval. He is deciding whether or not to accept it. If you think we are nervous you're wrong again. It's old stuff to us—this waiting, waiting, waiting.

After many moments Butler stirs; he has made up his mind. Van Heusen adjusts his tie and I yawn as Butler breaks the silence.

"Well, it seems to me the song fits the scene perfectly. The lyric matches the dialogue line, the music

creates the desired mood for the players. It takes the place of a lot of exposition which we would have needed otherwise. And it sounds like it could be a hit. I'll okay it."

Van Heusen faints. So do I. No nervousness, no suspense whatever!

And that episode is only the beginning. Now Crosby must hear it. Millions agree that he can sing anything and make it sound great, but when a song is fashioned for him to sing in a picture there are special requirements. Although he never gives instructions, we're supposed to know what type of melody he enjoys singing. And the lyric must not be saccharine, or too sentimental, or lovesick. It should be simple yet not obvious, erudite yet slangy, and most of all—but wait, that's a closely guarded secret. Does Macy's tell Gimbel's?

Everybody's Ideas

Let's say Bing, too, accepts the song, and Van Heusen faints and so do I. Then we must play it for the set designer, the art department, the music department, the budget manager, and so on. And they criticize it in relation to its effect upon their contributions to the scene, which, incidentally, we had to take into consideration when we wrote the song.

Finally the song is recorded and the scene is shot. Whereupon a meeting is called by the director with all concerned to determine what the next song shall be. A production number that must tell part of the story, fit Bing's voice, show off the girls, fit into the scenic effect, charm

the heroine, inspire the dance director, and make the Hit Parade. But it doesn't frighten us. We have a harmony chart, a rhyming dictionary, a crystal ball, and a bottle of smelling salts.

Probably you think I'm trying to tell you that song writing for moving pictures is difficult, nerve-wracking, and unenjoyable. That isn't so. It's mostly fun, usually easy, and financially worth it. Why, just this last picture we wrote left us with some very interesting memories. Naturally there were a few problems, some differences of opinion, but let me show you how simply we overcame everything. I remember one incident that happened on a particularly warm Monday. It was a scene where. . . . Oh, I'm sorry I can't tell you now; I've just been informed that the ambulance is here. They're taking Van Heusen and me to the sanitarium where we can count our money.

Johnny Burke



Jimmy Van Heusen



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In The Land Of Old Black Joe.....	Strickling	.25
O Molly.....	arr. Kleinsinger	.15
O Ship Of State.....	Longfellow-Kleinsinger	.15
One World.....	Bratton-O'Hara-Wilson	.15
Patriotic Choral Fantasia.....	M. & A. James	.20
Prayer Of Thanksgiving.....	arr. Jacobs	.12
Snow White Fantasia.....	arr. James	.25
Sou'h American Fantasia.....	M. & A. James	.25
There's A Man Goin' Roun' Taking Names.....	arr. Kleinsinger	.15
When You Wish Upon A Star.....	Washington-Harline	.15

T. T. B. B.

America Calling.....	Willson-Leidzen	.18
Fantasia Of Sea Songs.....	M. & A. James	.20
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Motion Picture Roles and Careers of Concert Artists

LAWRENCE EVANS

The vice-president of Columbia Concerts, Inc., records his observations of the effect of Hollywood contracts upon the concert hall careers of artists.



IN THE past decade, motion pictures have opened a new field for the concert artists of America. Many of the top-ranking concert and opera stars have appeared successfully in Hollywood films. In discussing the effect of these appearances on the career of the artist, on the concert audiences, and on the movie audiences, I should like to make clear that I am talking about artists who were making careers on the concert stage before they were tapped for movies. I do not refer to such movie stars as Deanna Durbin and Judy Garland, whose first acclaim as singers came directly through the motion pictures.

It is my belief that the movie appearances of artists like Rise Stevens, Nino Martini, Helen Jepson, James Melton, Lily Pons, Paul Robeson, Igor Gorin, Nelson Eddy, Jascha Heifetz, Yehudi Menuhin, Lawrence Tibbett, Lauritz Melchior, Grace Moore, Gladys Swarthout, José Iturbi, and Leonard Warren have a threefold effect on the concert business in America. First, they increase the artist's opportunities and revenue. Second, they increase the public's interest in "good music" by weaving it into popular pictures. Third, they increase the concert audiences of the artist.

The first and second effects are obvious. The third is another instance in which a new medium increases the drawing power of an artist in his original medium. When phonograph recordings and radio were in their early stages, many, in fact most artists, were afraid of them. In the first place, they thought these mechanical media might distort

their voices or their instrumental performance. Second, they feared that an audience which could play its own concerts at home on records, or tune in at will to fine music on the radio, would stay away from the concert hall where the price of admission was still standard. We managers, whose duty it is not only to book an artist, but to guide him toward the fullest achievements of his career, saw that neither of these objections was valid. We assured the artists that technical improvements in recording and broadcasting would soon bring out the true quality of their performance. We further assured them that inexpensive records and gratis radio concerts would build concert audiences, not decrease them. Each year the concert audiences of this country have grown tremendously until today about 15 million Americans are concertgoers—a fact which proves our prognostication correct. This increase is partly due, perhaps, to the Americans' desire to see their radio and records personalities "in the flesh."

No Conflict

Artists suffered similar qualms about the movies. Again management gave the matter deep and careful thought, after which we advised those of our artists who were photogenic that, with proper choice of roles and musical selections, a fling at the movies could only help, not hurt, their other musical activities. We again assured the artists that, in spite of the low box office prices of the movies, they would not conflict with concert prices, and we ex-

plained to the artists that they would reach a larger audience. This audience would create new concertgoers, thus helping the artists' activities on the concert stage.

To prove that I am not talking in generalities, here is a concrete example of what a successful movie break can do for an artist. Just before Nelson Eddy made his first big smash hit in the movies, he was singing the closing concert in an East-coast city, where he had been booked, as a young artist, for \$750. At intermission, the president of the local Community Concert Association made a talk to inspire interest in the new season campaign which was just starting. Nelson Eddy and Ward French, president of Community Concerts¹, were standing in the wings and, much to French's horror and Eddy's amusement, they heard the speaker say, "Now, if every present member would go out this week and get one new member, we could double our budget and could have

(Continued on page 72)

¹ Community Concerts, a non-profit division of Columbia Concerts, helps nearly 400 American communities organize pre-paid membership concert associations. A one-week intensive campaign sells memberships which entitle the members to attend the series of concerts. After all monies have been collected, the artists are booked according to the amount available. Thus, both artist and community are assured of financial security. While radio, recordings, and movies were enlarging potential concert audiences, management was aware of the need for this membership plan to coalesce the new group into regular paying concertgoers. Accordingly, Columbia Concerts invested a quarter of a million dollars in Community Concerts to get that division under way.

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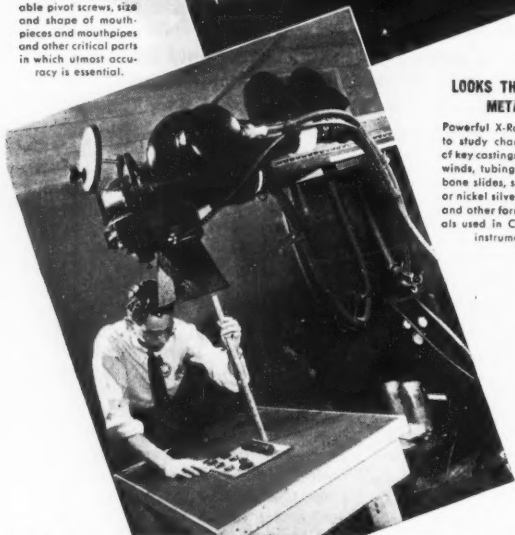
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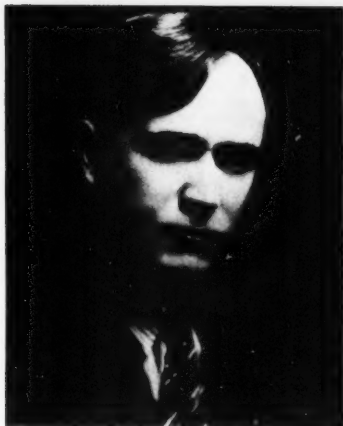


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Establishing Standards for Evaluation of Film Music

MORTIMER BROWNING

Mr. Browning, who will soon conduct lecture courses on film music at Hunter College, New York City, discusses the growth and ultimate appreciation of music in pictures.

MUSIC written expressly for the realistic film story is no longer simply a background; it is correlative since scores now being created relate to the story and reflect either specific parts or the spirit of the script in general. The status of these scores exemplifies the amazing development of background music, which deserves recognition as an individual art form.

Fundamentally, background music has existed as long as music itself. From the very beginning of music, one of its most important and most frequent usages was as an accompaniment to ceremonials and processions. Later, the Greek speaking chorus moved to background music, and the stage manager of Chinese plays set the scenes in full view of the audience to an accompaniment of music. The advent of the motion picture proved a strong stimulus to background music. Even before music was introduced at a picture show, the desire to add realism to the active silent film resulted in the use of various devices back of the screen—sounds which represented rain or galloping horses or train wheels. These picture shows took place in parish halls of churches and were followed by the well remembered "moving picture parlor." Through no persuasion of the picture producers of that period, the local manager of the picture parlor felt obliged to make compensation for the deadly silence of the film, broken only by the noise of the projector, and consequently the first effort to introduce background music at a picture show took place. A piano was bought and a player engaged!

In the motion picture field things were moving rapidly, and background music, which quickly became an "essential," progressed by leaps and bounds. The piano player was succeeded by an organist, whose instrument, having been built to emulate the orchestra, gave special attention to percussion. Later in the larger theaters, small orchestras were engaged, and finally large symphonic bands made their appearance in metropolitan theaters. Picture producers realized the importance of music and arranged for the compiling of scores, which were distributed with the film. These scores consisted mainly of arranged material, with interpolated original music. A notable example of this is the score arranged and written by Joseph Breil for "The Birth of a Nation." A great deal of publicity preceded the release of this film and the score; and almost as much attention was given to the music as to the picture. Throughout this period of experimentation many poorly arranged scores appeared. They were repetitious, they described action in no uncertain musical terms, standard classics were distorted, but nevertheless, the writer of film music was developing and from the results now being obtained, each writer must have left a legacy to his successor, that being the determination to have music a living part of a motion picture. The composers of film music had attained a certain degree of success when producers of pictures introduced the "talkie." This presented the composer with the very real problem of interspersing music throughout a story whose plot was

unfolded by the spoken line. More than ever before, the score had to give logical support by proper placement and by blending with voice color. It also had to maintain a sense of fluency, even though it was interrupted many times during the course of a picture.

Even in the scores of very recent years, a sense of continuity is not always maintained; instead, some of them are merely a series of unrelated and fragmentary items. This condition precludes any possibility of their ever being performed apart from the film. Such scores exist because producers and directors, although they wish music to emphasize some mood, fail to give the composer time in which to establish this mood musically. Consequently, the score becomes no more than short musical sentences. The time seems imminent when, if music is desired at all, the authorities will cooperate with the composer and allow him sufficient time to write and develop a motive and thereby project that portion of the picture to greater advantage. Some writers courageously predict that music will take pre-eminence in telling the story at some desired point. This does not mean that it will supersede the story, but that some selected scene might be projected by this abstract element, which sometimes is more poignant than words. A good example of this is to be found in the picture "The Clock," where a choral episode is introduced to express the exultation of growing romance. Music took the lead for a moment, but only in telling the story. The ambition of the

(Continued on page 63)

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Mr. Maxwell, composer and arranger and a member of the American Society of Music Arrangers, follows the course of a film music score from the time of its inception until it is finally recorded.

A Score Is Born

CHARLES MAXWELL

IT MIGHT be of interest to laymen as well as to some of our musical Olympians to trace the development of the average score of so-called background music. There are, roughly speaking, three stages of development in the production of this musical stepchild of the movies: preparation, creation, presentation.

The procedure followed in each of these three stages varies slightly in the studios as well as with the individual cooperative elements, according to time, organization, and talent available. It is therefore necessary to generalize somewhat, basing the following statements and conjectures on experiences shared by most of our colleagues.

Before going into detail it is well to state that one element controls and dominates the activities of all music departments, and that is *time*, or rather the lack of it. The average score runs from 30 to 40 minutes playing time, or as long as most of the old standard symphonies. These "classic" works took months and sometimes years of labor before they were ready for performance. The same quantity of music today must be produced within the space of ten days to two weeks! To insure the quality of the output becomes often a superhuman task. The average film runs about 80 minutes and calls for 25 to 50 per cent musical coverage.

The executive head of the music department is furnished with a "final shooting script" of each picture in production for the purpose of familiarizing himself with the story. His duties very often include the preparation of a musical breakdown, meaning the selection of logical scenes to be underscored musically. When the film is com-

pleted as far as action and dialogue are concerned, the producer, director, and musical director decide which composer to get for the picture. The final choice depends on a variety of reasons and circumstances. The peculiar tendency to label and classify creative ability seems to be more in evidence in Hollywood than anywhere else. It is practically impossible for a composer to be considered for a romantic love story or comedy when he has been successful in writing scores for horror, mystery, or the current "Nazi" films. Practically every such picture demands a complete gamut of emotions from its music, and it seems very arbitrary to classify the musician according to certain ear-catching dialectic aberrations of the musical language he uses.

Whatever the reasons, the composer is selected. In many cases his duties will include conducting the orchestra as well as general musical supervision. The completed film is now run for the benefit of the creative branches, inclusive of arrangers, to decide on the musical sequences. The producer, or the director presiding, everyone is invited to air his or her views and opinions. The prestige of the composer is usually the deciding factor at this stage of the preliminaries.

At this time one very important personality enters the scene—the music cutter, most valuable technical

(Continued on page 50)

José Iturbi and Kathryn Grayson seen behind the scene in M-G-M's "Anchors Aweigh," which co-stars Frank Sinatra.



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WE WILL ALWAYS BE SWEETHEARTS

JUNE IN JANUARY

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Some Questions for Music Educators on Film Music

LENARD QUINTO

Lt. Quinto, a music educator now in the Armed Forces, believes that the music educator has a distinct responsibility toward film music in his daily teaching.



MOVIE music affects more people, consciously or unconsciously, than any other form of musical presentation. In view of this, can you, a teacher, afford to sit there in your ivory tower and let them beat a path by your door? By "them" I mean those pupils of yours—the boys and girls between eight and twenty-one years of age who constitute approximately thirty per cent of the movie going public or about 30,000,000 paid admissions per week. Are you going to continue to let them go right by your stand or are you going to find out what makes motion picture music tick and then harness this knowledge for these young people so that they can find out through experience what is good and what is poor? Are you going to fulfill one of your prime missions as a music teacher—that of creating in each of your students the desire to evaluate individually the relative worth of all music? Will you give them a working basis for an unbiased discrimination of the most applicable music for each picture or will you let them sit back and absorb all this gaudy mass of sound called "movie music"? If you don't find out what is good movie music, who will? Don't start making a fuss about the excess of mediocre or worse music coming from the screen; find out how it can be improved.

Do you think the boys in Hollywood are fooling with America's fourth largest industry when they spend more than \$250,000 for music alone on a picture like "Wilson" and when they hire more than 7,000 musicians, conductors, composers, arrangers, and technicians.

Despite all that has been said by many well-meaning educators who have only a dilettante's knowledge of film music, I believe that marvelous things are being done through this medium. It is up to us to show our boys and girls just *what* is being done. "But how?" did I hear you ask?

First of all, keep an open mind in listening to film music and do not be guided by your personal likes and dislikes. The best criticism is that which looks for what an artist is trying to accomplish and then measures sympathetically his success or failure. Remember, the most important feature of any film is its story content. You paid your admission to be entertained by a story and not by a concert. No matter how distinguished the score, it is not successful unless it is secondary to the story being told on the screen. If you find that you are conscious of the music where drama is the thing, it means that the story has hit a new low or that the music is just plain terrible.

Music accompanies several different kinds of films, so let us consider its various roles.

Newsreels

Did you ever realize that there is a considerable amount of music in a newsreel? Each of the five major newsreel companies employs music in its own fashion. It is interesting to listen to the Universal splicing under the commentator's voice at the start of each subject and compare it with the Pathé method of "in-key" and "in-phrase" cutting. Some companies are not afraid to use original music instead of the

overworked public domain material. Newsreels may be a public service, but once it becomes apparent that we are listening avidly to them the quality of their offering will soon show improvement.

Shorts

There is nothing worse in the field of the travelogue short than that music sign pointing to every tree in the forest—Otto Rasbach's "Trees." It is almost as bad as the plunk, plunk of the uke as we bid goodbye to the fair islands of Nubba-Nubba. The documentary film, which will be discussed later, has shown very satisfactorily how a background score can easily be adapted for this type of short.

If you saw the dramatic short "The Tell-Tale Heart," you will remember one of the most musically alive experiences you have ever heard. Probably you felt as trapped as did the murderer the next morning, by the illusion, through music, of the still beating heart. How great a flame was kindled under that picture just through the adroit use of music!

Then there is the musical short, which may take the form of a straight concert presentation, such as those excellent films with Iturbi, The Coolidge String Quartet, and the California Junior Symphony Orchestra as performers, or the shorts using music as the subject material—the Ballet Russe de Monte Carlo's "Gaité Parisienne" and the recent short on boogie-woogie, with Robert Benchley. In the main, the concert films have been exceedingly well

(Continued on page 60)

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Visualization of Music on the Screen

WERNER JANSSEN

Much has been said about music complementing pictures. What about pictures doing something for music? A noted conductor contends it is time for the latter procedure.

THOSE of us whose lives are devoted to music are not satisfied to leave unexplored any medium that presents an opportunity to convey the works of the masters to a greater number of people than can be reached in our highly centralized concert halls. The advent of sound in films offered limitless possibilities along these lines, but so far music in films has served mainly as an aid and a background to entertainment and little has been done with music as the prime interest.

To those who find in music a great, I might say *necessary*, source of spiritual inspiration and nourishment, the music either tells a story, invokes a series of images, or—remaining purely abstract—creates an enveloping mood. But there are many who say regretfully that they “do not understand music,” and that they “don’t know what to think about” while they are listening to it. I believe that the psychologists would classify them as people who receive impressions more vividly through visual than through aural channels.

It is the purpose of Musicolor films to attempt to interpret music *visually*, so that an audience can *see* as well as *hear* the story the composer is telling. To those who love it, music is a deeply personal experience. If it were possible to chart the thoughts and emotional reactions of each individual listener during the performance of any given work, no two would be identical throughout. Even in program music in which a familiar story is being told—“Till Eulenspiegel,” for instance—the mental production staged



in the imagination of each listener following the score is different from that of all other listeners with regard to appearance of the characters, details of the setting, costumes, and action.

These films offer a visual interpretation of each passage, bar, and note of the music involved, in order to suggest, without sacrificing the reverence due to the music itself, a possible meaning for those who “don’t know what to think about” when they hear music and perhaps, also, to stimulate the imaginations of those who may be tired of their old patterns and set them to spinning new forms and fancies of their own.

While these pictures are adult in conception, they are intended to serve as a visual aid in developing music appreciation in children as well. A three- or four-year-old loves to have a story read aloud from a book with many colored pictures in it. He may not understand all the words but he follows the story from

the illustrations at first and gradually the words take on more and more meaning. If we can *show* a child what the music might be saying while he is listening to it, the storybook experience will be repeated. As we grow older we require fewer and fewer illustrations in our books to help us understand what they are about. Once the way has been pointed out to a child, he will eagerly create his own images and learn to find his own meanings in music.

I am not a teacher and certainly I do not venture to give teachers advice, but I should like to emphasize one point. I repeat that music is a deeply personal experience and that it means to each individual *whatever* and *as much as* that individual is capable of feeling or imagining. So, should these films be used in music classes, the pupils must understand that this is the way the music sounds to *one* person and that they may find many other ways to tell the story.

For several years I conducted a series of Young People’s Concerts. The audience ranged in age from seven to sixteen years. Its members were invited to make scrapbooks of anything that had to do with these concerts, or with music in general, and to submit these scrapbooks in competition for a prize to be awarded at the end of the season. There was no restriction on what might be included. It might be poetry, pictures cut out of magazines, drawings, essays—it might be anything that represented the thoughts of the listeners. When the books were turned in for judging, exami-

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Work and Purposes of the National Film Music Council

GRACE WIDNEY MABEE

Mrs. Mabee is founder and chairman of the National Film Music Council, an organization that is pioneering in the field of motion picture music and working for due recognition of it.



MUSIC has assumed an extremely important place and function in the films of today. It is invaluable in heightening emotional effects. Nothing tops it in the keying of situations. It is potent and direct in providing a sense of time and place, swift action, characterization, and lapse of time.

The part that music has played in the development of motion pictures has increased more slowly than we musicians may have wished, but the fact remains that we have come a long way from the wheezy organ, with the book of selections for the use of the organist to match any given action on the screen, or the harmonium and violin combination

music for this new field of musical expression, and the majority of them, the greatest musicians in the Hollywood studios today, are native-born Americans.

The most encouraging news comes from the schools and students all over the country who wish to learn more about film music. From them will come the film scores of the future. The torch will be handed on to the budding composers of today. The National Film Music Council and its publication, *Film Music Notes*, feel it both an honor and a privilege to pioneer in spreading the news of the progress being made in this phase of music education. In addition to entertainment, the film

there while Miss Purdy serves as editor of *Film Music Notes* at 6162 Hollywood Blvd., Hollywood 28, Calif. Margery Morrison is her efficient associate.

Our personal acquaintance with the leading film musicians and the splendid cooperation of the Motion Picture Producers Association have made it possible to give out intimate and valuable information direct from the studios to the many music educators in the universities, colleges, conservatories, and high schools, and to club members and libraries all over the country as well as to other countries. Excellent articles by these film musicians on their methods of scoring the many types of pictures are contributions to our publication. One or more pages of excerpts of music scores of current films are given in each issue. A combined report of all previews on the committees in Hollywood and New York is also given. Dr. Sigmund Spaeth's "Afterthoughts" are always welcome.

While *Film Music Notes* serves all interested in this new idiom of composition, it is also used as a basis of study in music classes and in building interesting programs for clubs. Requests are coming in for more detailed data on some of the strictly musical films or those having unusual background music. The National Film Music Council has decided to launch a far-reaching program which will provide outlines of study on certain recommended films. A special committee is soon to have ready a list of 16mm films already available for rental. These films have been carefully selected and are

(Continued on page 67)

AIMS OF THE NATIONAL FILM MUSIC COUNCIL

"To foster public interest in music of the films; to encourage musicians who are developing this new art form; to awaken students to the artistic and practical possibilities of this new medium of expression."

used on the set to insure the heroine's mood, to the present-day 100-piece orchestra under the leadership of a Stokowski and the scoring of an Eisler or a Korngold.

This progress has been an important factor in making music the third largest industry in the country. It is approximately a ten-million-dollar annual payroll item on the books of the film industry. The challenge to composers to create this new idiom that brings their art before so many people has no parallel in the spur to composition. No longer are the producers influenced by the fetish that all good musicians must be Europeans. They have sought all over the world for the best composers to write

provides vivid, graphic information and exerts a potent educational influence, the full power of which we are yet to see.

Our work began in 1939 in Hollywood, when the chairman of the Council was chairman of Motion Picture Music for the National Federation of Music Clubs. In 1941, Constance Purdy, noted musician, dramatist, and exponent of Russian music (having lived in Russia and Europe a number of years), and I issued the first monthly bulletin, *Film Music Notes*. In 1943, the National Film Music Council was organized with headquarters at 70 Fifth Ave., New York 11, with its present chairman working from



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Processed Music

VIRGIL THOMSON

Composer of several distinguished music scores for films, Mr. Thomson comments in general on the qualities of the music of radio, films, and phonograph and, as always, makes good reading.

THE gramophone, the cinema, and the radio are what make the difference between today's musical life and that of preceding centuries. The concert, the theater, the opera, the social dance, church services, military parades, and musical practice in the home go on much as they have always done, subject to influences no more radical than those that determine fashions in the kinds of music employed. The music that we make up fresh and use on the spot has probably not changed much in amount, either, though there has been some shifting around of the proportions. We support more symphony orchestras, for instance, than our grandfathers did and fewer troupes performing light opera. If there has been any change in the total quantity of music executed each year, that change has probably been an increase. But I know no reason to suppose humanity has altered in any marked degree the musical habits it already had at the beginning of this century, habits that have remained, saving superficial changes, basically unaltered since the year 1600 and maybe since farther back than that. We have, however, added to our lives a new habit: that of consuming music not made on the spot.

This music is never wholly realistic. The electro-mechanical devices by which music is preserved or transmitted all give it a slight flavor as of canned food. The preserved

stuff, however, is nourishing and incredibly abundant; and one could neither wish nor imagine its abolishment. Everybody, as a matter of fact, consumes it in some degree; many use it almost exclusively.

This does not mean that processed music is completely interchangeable with fresh. It will sustain life, of course, at least for brief periods; and some of it has a special charm of its own, like canned peaches, boxed sardines, and filets of anchovy. But for most people of high musical consumption it is a supplement to fresh musical fare rather than a substitute for it. Proof of this lies in the fact that in spite of there being a radio in every home and in nearly every drug store, there are just as many people as ever who earn their living by playing or singing in public. Nor has the sale of pianofortes diminished; it has increased, rather, since 1927.

Some Differences

The easily noticeable differences between fresh and processed music are several. Deformation of instrumental timbres is not the gravest of these, there being very little of it in what comes out of a really good instrument. Diminution of the original dynamic range is a far greater musical distortion. The limits between loud and soft at any given tuning are so much narrower than the dynamic range of a full orchestra, or even of a singer or of a pianoforte, that music which exploits a wide range of dynamic difference—Beethoven's for instance—

loses under any processing most of its build and emphasis. Music of a quiet lyrical character stands up better. Both these matters and their implications for culture are discussed in the published reports of Columbia University's Institute for Social Research. It is no derogation of recording, of radio, or of musical film-strip to repeat them. It is rather to the advantage of these media that their natures should be publicly defined.

It is desirable, I think, to remember that although the cinema is an art, a new narrative form, operating not at all essentially through an auditory medium but very essentially through the visual medium of animated photography, the gramophone and the radio are not art forms. They are merely means of conserving and distributing auditory art. The only device either of them possesses that is new to expression is that close-up of the human voice that makes crooning and soap operas so poignant. The cinema possesses two powerful and novel devices, the realistic depiction of natural scenery and the gigantic enlargement of the human face. No wonder it has become a fully conscious art in so brief a time. The mechanical means for conserving sound have not so far uncovered any comparable expressive possibilities.

Gramophone recording is like printing. Its function is the reproduction and preservation of something. Radio might develop into a new musical form, but so far it has not done so. And I see no new de-

(Continued on page 60)

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Music does not grow on trees—even in the fantastic world of the movies. The writer, chief librarian in one of the principal Hollywood studios, tells how research and investigation are needed for modern film music scores.

Music Library in the Film Studio

MONACHUS MINOR

SINCE the screen assumed the aspect of culture and "Pony Boy" on a player piano in the nickelodeon gave way to Tchaikowsky on the sound track, music has become an elemental, essential part of film manufacture.

The music library is an integral function of this essential part of the industry. Here we must be able to supply—figuratively in the twinkling of an eye—anything from "Cambodian melodies" to "Palestrina ecclesiastics," from a description of Nero's fiddle to a picture of a Peruvian nose flute. And, too frequently, insufficient information on the part of the inquirer makes it necessary for us to guess at what is wanted.

The development of the music library has been gradual. Like Topsy, it just grew, and it continues to grow. The music library was formerly a division of the general library of the studio. Now it is a separate entity in the motion picture field.

There have been many changes in the function of the music library since the advent of talking pictures. In 1928, when pictures were still silent, the library was the source of supply for all the music used to accompany these silent pictures. In those days standard music was used, and was classified for motion picture purposes into about 150 different categories—categories of the conventional type, such as "Andante," "Allegro," "Sinister," "March." In those days the composer of a picture used these standard numbers, composing only short modulations or bridges to connect two or more standard numbers into one sequence.

Today the motion picture tech-

nique has developed to such an extent that we require addition classifications. Most of the original 150 categories of 1928 are now divided and subdivided. (These various classifications are not to be confused with the thousands of classifications used in the Dewey or other standard system for music in the public libraries. We are speaking only of classification as it affects the motion picture field.)

While standard music is not used as much today as it was formerly in silent pictures, it must be made readily available for reference purposes. Practically every score accompanying a feature motion picture is an original score, but the idea embodied in the score usually is authentic in character.

Because of ever-changing condi-

tions and the rapid advance of motion pictures, I believe that the music library in a studio should have three component parts, yet all in one: research library, reference library, and practical library.

The research library is the seed from which grows the reference library. It must provide answers to questions ranging from "What was the national anthem of France during the reign of Napoleon?" to "What music was played at the inauguration of President Roosevelt?", etc., etc.

No source material is turned down by the research library. We utilize magazines of all kinds, local, national, popular; we scan the newspapers whether they be daily, weekly, or trade; we have available

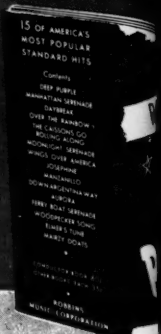
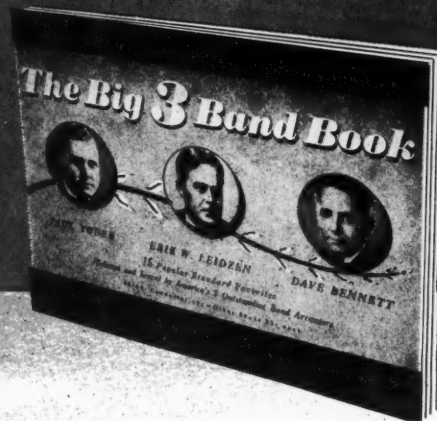
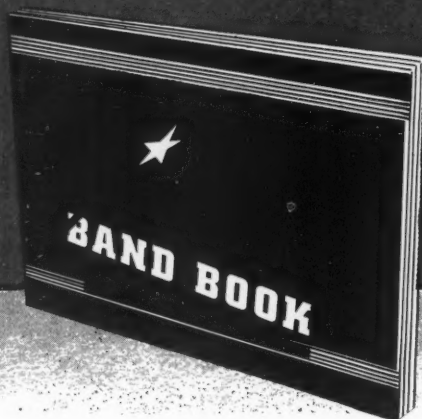
(Continued on page 67)

Lauritz Melchior does some heavy vocalizing while Tommy Dorsey looks on in "Thrill of a Romance" (M-G-M).





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THE WOODPECKER SONG
ELMER'S TUNE
MAIRZY DOATS

THE CAISSONS GO ROLLING ALONG

I'M ALWAYS CHASING RAINBOWS

STOMPIN' AT THE SAVOY

SING, SING, SING

PAGAN LOVE SONG

DIANE

CHARMAINE

SINGIN' IN THE RAIN

SLEEP

GOOD NIGHT SWEETHEART

MARCHING ALONG TOGETHER

WHISPERING

DOLL DANCE

SWEET AND LOVELY

GOOD-BYE JONAH

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Getting Acquainted with Some Film Music Scores

MARGERY MORRISON

Miss Morrison is associate editor of *Film Music Notes*, organ of the National Film Music Council. She describes here some of the features which her publication brings regularly to readers.

HOW the average movie-goer reacts to film music is indicated by the fan mail which deluges studios and composers alike. And it receives the careful attention it deserves. *Film Music Notes* has been privileged to see many of these letters and has featured some of them under the caption "A Musician's Fan Mail."

These letters are from all types of movie-goers. Musicians and music educators, who know all the answers and "right approaches," are surprised and refreshed by the intelligent questions and by the indication of real appreciation and understanding of the value of the music to the film. This is a valuable public, for it goes dozens of times to hear an intriguing or unusual score. This new medium speaks easily to youngsters or oldsters. They cut out analytical

methods and go to the heart of the matter, like the famous mathematical Quiz Kid who has no need of the traditional "thought process" prescribed by educators. They ask for records of the score, for special passages, methods of orchestrating, for themes. They make their own transcriptions and ask for a check-up!

Out of the thrilling experience of hearing Erich Korngold play portions of his "Constant Nymph" there came to the editors of *Film Music Notes* the idea of giving our readers each month a manuscript excerpt from a current score. With the cooperation of the composers and the major studios, this has been accomplished. And so we now have a portfolio of unequalled source material, from the "Constant Nymph" of Korngold to Victor Young's "Medal for Benny." These twenty excerpts will answer many questions of how and why, and are far more valuable than any treatise on methods. Here you will find "piano quotations" — Copland's "North Star," with its basic rhythms; Rozsa's "Sahara," oriental atmosphere and magnificent victory theme; Sam Coslow's engaging "Heavenly Music"; Deutsch's "Mask of Dimitrios," in the sinister mood of the Levant; Victory Young's "The Uninvited."

Gail Kubik gives us a new mechanical idiom, for documentary films of war cannot be expressed in platitudes. And he projects an atmosphere as original and arresting as the first adaptation of the Sibelius "Finlandia" for the work theme of the proletariat in the UFA "Metropolis."

Then we have not only annotated orchestrations but complete pages of

orchestral scores and several Main Titles. The Main Title or Credits is the movie equivalent of the overture. It must suggest the over-all mood for the caliber of the film: the credits, the main characters, the producer, the director must be expertly cued in.

Take Werner Heyman's Main Title for "Together Again." One minute in length! We are given the Jonathan theme, the love theme of Dunne and Boyer, the Boyer tango, the names of the producer and director, then the fade-out for the opening shot. All timed to a split second with no detracting from the music.

In Max Steiner's "The Corn Is Green" there is a grandiose opening. A trumpet fanfare precedes the statement of the sturdy main theme by the full orchestra, idealized with chimes and bells. The feeling of harvest and fruition presages the outcome.

In the orchestration for Alfred Newman's "operation" scene in "The Keys of the Kingdom," the novachord, celeste, and harp add new voicing and transport us to a strange medium in which the surgeon meets the challenge of the unknown factor. In his "vision of Bernadette" the use of high frequencies in strings and flutes is supplemented by women's voices, and we enter a spiritual octave.

This unusual technique has been employed with great effectiveness by Webb and Bakalcinikoff in mystery and horror tales—in fact they were pioneers in developing a sinister, supernatural quality by means of film music. Its use may be observed in the Main Title of "I Walked with a Zombie," which includes the well-known RKO signature.

It is interesting to study the cue sheet, or work sheet, for one of Scott Bradley's inimitable cartoons. They appear to be so spontaneous, but nothing is left to guesswork!

"Tanks to the Rescue!" gives us a main incident from Louis Gruenberg's "Counter Attack." The quality of suspense, the use of low frequencies, the massive unwieldy rhythms tie in superbly with unrivalled photography and the climax of the story. Here is ideal synchronization which demands finest cooperation.

(Continued on page 49)

Below: Oscar Levant as he appears in the character of himself in the new "Rhapsody in Blue" (Warner Bros.).



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• CONTENTS •

BOOK I

WHEN DAY IS DONE
I'LL SEE YOU AGAIN
BEGIN THE BEGUINE
JALOUSIE • TEA FOR TWO
THE MAN I LOVE • MEMORY LANE

BOOK II

ZIGEUNER
LOVE NEST
NIGHT AND DAY
INDIAN LOVE CALL
LOVER COME BACK TO ME
PLAY GYPSIES DANCE GYPSIES
SOFTLY AS IN A MORNING SUNRISE

Arranged by Henry Sopkin

Revised and Edited by
F. Campbell-Watson

Mr. De Saxe is editor of *The Score*, official publication of the American Society of Music Arrangers—an organization of very important musicians whose splendid craftsmanship receives too little credit line recognition.

Studio and Symphony Players

RUDY DE SAXE

IS THE studio musician as capable an artist as the symphony player? Or is it true that the daily grind of so-called "mechanical" music used in the making of motion pictures has so atrophied his artistic "rendition" that he can no longer come up to symphony standards?

To answer these questions properly one must make a comparison of the conditions under which the symphony man and the studio player perform their music.

We take it for granted that the symphony orchestra musician must be a first-rate artist if he is to belong to such an august body. Years of study and hard work lie behind him, and to many this is the culmination of their artistic career—to belong to a group which performs the "best in music."

Demands made upon the performing ability of the symphony man are naturally rigid, but nevertheless within human understanding. Works performed by symphonies are rehearsed—and often. The repertory comprises most of the classical works, which are performed over and over, time and again. With the exception of entirely new works, the seasoned symphony player is familiar with most of the music which comprises the repertory of his organization. And that in itself is the major requisite for a fine, uniform performance.

What about the studio musician? In spite of the fact that the "mechanical" element is to be considered when making movies, music written for motion pictures is far from being a simple or easy medium. Some of the music scores are written by com-

posers of great merit—many of them already known in the concert field—and the quality of their music very often equals that of the best symphonic efforts. Thus it is obvious that the studio musician must have the same musical background as his confreres in the symphonic field if he is to give a good account of himself.

Quick Action

But that is not all. While symphonic works are thoroughly rehearsed, some for many days in succession, very little time is given to the studio man to study his part. Time is money, and not much of it is wasted in a recording session. It is the rule rather than the exception to see a studio orchestra go through a number one or twice and record it without further ado.

Now when we consider the enormous variety of music written for the films—anything from boogie-woogie to the most ethereal symphonic poem—we must agree that the studio performer must be a very versatile artist besides being an unusually fast sightreader. Because the conductor has little time to signal for entries, busy as he is watching for his own cues on the screen, the studio player has developed an uncanny sense of dynamics and accurate timing.

All considered, then, it can be said without fear of contradiction that the constant grind of film music is far from a deteriorating influence upon the playing ability of the studio musician. On the contrary, it trains him to develop a technique and a quality of performance that is enviable, to say the least.

No doubt the studio player com-

(Continued on page 69)

Morton Gould looks upon Jane Powell with evident approval in a scene from United Artists' "Delightfully Dangerous," in which Gould appeared as composer, conductor, and actor.



VICTOR PRESENTS

George Gershwin's RHAPSODY in BLUE



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Conductor

JESÚS MARÍA SANROMÁ

Pianist



Porgy and Bess

A symphonic picture
for Orchestra by Russell Bennett

Indianapolis Symphony Orchestra

FABIEN SEVITZKY

Conductor

The thematic material of this symphonic picture incorporates the appealing melodies of Gershwin's touching folk opera of the same name. The vital drama of the original score—the true American expression—the thrilling tunes—are all here, enhanced and enriched by Mr. Bennett's dazzling arrangement. Mr. Sevitzy leads the Indianapolis Symphony Orchestra in a performance that brings forth the full color and charm of the music.

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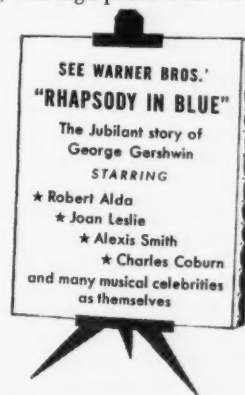
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"Southern" Exposure

EMERSON S. VAN CLEAVE

Mr. Van Cleave, head of the Southern Illinois Normal University music department, states his belief in "appreciation" of the kind that has its roots in a friendly, tolerant pedagogical approach.

MUSIC for the people is like democracy in that the price is eternal vigilance. Perhaps the curriculum committee at Southern Illinois Normal University had that in mind about ten years ago when it wisely made Music Appreciation (or Art Appreciation) compulsory for all freshmen regardless of their major field. Since that time our Music Appreciation (or Music Understanding as we now call it) has been an interesting experiment.

What is most commonly called music appreciation has been a recognized subject in our public schools and in some colleges for twenty-five years or more and some of us are prone to assume that it will continue to be offered. It is, however, possible for the pendulum to swing the other way, and avoiding this will also require eternal vigilance. Since every new generation has a potential music consciousness, the problem must be attacked at various stages in our schools and colleges. Some of the ways in which it is being approached at Southern Illinois Normal University are discussed below.

Our Music Understanding classes are made up of heterogeneous groups of students with the extremes in music experience and background. We are not dealing in this particular course with music majors, but with the boys and girls who are to be our businessmen, teachers, chemists, parents of children in the vast territory of Southern Illinois. Similar groups may be found, I believe, in any part of the United States. Naturally, the approach to these heterogeneous groups must be

different from that used in dealing with small classes of students who are specializing in music.

When I first began teaching Music Understanding at S. I. N. U., I formulated five objectives which I wanted my students to attain. I have since added two more. Although I realize that their validity may be questioned, I submit them here: (1) to *hear* as much good music as possible (obvious, but fundamental); (2) to maintain an open mind toward the unfamiliar; (3) to listen to all kinds of music but without undue emphasis on any one kind (I want to elevate the music low-brow and bring down the music snob); (4) to learn *something* of the form and structure of music; (5) to learn something of the lives of the great composers in order to understand their music better (Beethoven is a fair example); (6) to gain some accuracy in evaluating music for its worth (difficult, I admit); and (7) to discover how music may become an important part of a well-educated, cultured individual's life.

Overcoming Prejudices

These objectives are given to the class at the first or second meeting. Unfortunately, music is still a somewhat strange and mysterious thing to many people, and students come into class with all sorts of ideas concerning what they will be expected to do. Moreover, the fact that the subject is compulsory is something that students must become adjusted to. Many are already prejudiced (for several reasons) against music in any form except perhaps

hillbilly tunes or the most raucous kind of popular music. Therefore, it is my procedure, for the first week at least, to provide short recorded offerings of the most appealing and entertaining music to be found, accompanied by a limited amount of information regarding them and followed by student discussion. Students must be "sold" on the idea of music before they can be expected to give it any serious consideration. Let them see and hear how music can express emotions, mood, action; and how it can, on the other hand, be almost devoid of all those things, possessing only sheer beauty of tone and rhythm (as in the toccata, fugue, or invention).

After the period of orientation is over the students should, for the most part, be ready to proceed to a more definite study of the subject. In the final analysis the classroom technique resolves itself into three basic procedures:

1. The lecture method, which I still believe in, despite some modern conceptions. The teacher who has the right personality for his job, good judgment, and something to say can arouse an amazing amount of student response through sound, dynamic presentation of music knowledge and experiences. This might be called presenting "the human side of music."

2. The inevitable "listening period," which is, of course, of prime importance. Music, like food, cannot be appreciated by simply talking about it. This listening is often one of the most difficult things for the student to do. It may be divided

(Continued on page 64)

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Cradle Song (Concert)
Soldiers With Wings (March)
Commander of Troops (March)
Stars, Bars And Stripes (March)
Dawn, Day and Dusk Patrol (March)

The composer, Alexander Hyde, formerly Master Sergeant in the AAF, Director of the famous Station Band at the Santa Ana Army Air Base, Santa Ana, California, has assigned and donated all his royalties from the sale of this folio to the Army Air Forces Aid Society.

Educational Division

SOUTHERN MUSIC PUBLISHING CO., Inc.
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Better Programs and Production

GEORGE RACHFORD, *Chief Musician, USCGR*

Chief Musician Rachford, a music educator now serving in the Coast Guard, has had opportunity to view his profession from the "outside." Here are some opinions which may interest other music educators.

FOR the past two years the United States Coast Guard Band of the St. Louis, Missouri, Ninth Naval District has been traveling over the twenty-two midwestern states that compose this District. Officially, the band is attached to the Military Section of the District Coast Guard Office in St. Louis and provides entertainment and recreation for the men and Spars of the Coast Guard who are stationed throughout the district. In addition, the band provides recreational programs and dances for all the armed services—Army, Navy, Marine Corps, and Maritime alike; plays for the hospitalized veteran, recruiting programs, war bond shows, and public relations appearances.

During the war bond drives the band is loaned to the Treasury Department for promotional work and bond sales activities. At present accounting the band has traveled some fifty thousand miles within the district, played for more than ten million people, and been directly responsible for the sale of more than a hundred million dollars worth of war bonds.

I was assigned to the band as director about two years ago when it was authorized by headquarters as the official band of the St. Louis Ninth Naval District. At that time the band had been organized about eight months and consisted of men who performed regular Coast Guard duties and rehearsed in their off-duty hours. Most of the men had been professional musicians before they enlisted in the Coast Guard. Previous to my assignment to the St. Louis band I had played in another Coast Guard Band, and before my enlistment I was a public school music supervisor and band director.



In the course of two years of traveling about the country, playing all types of engagements, frequently under rather trying circumstances, I have learned much that will be of tremendous value to me when I return to school music work. Doubtless the same is true of other school music men who are now in the Armed Forces and, as a result, the course of public school music will be materially changed. All of us who are in the service are making new contacts and profiting by the wide diversity of experiences we are undergoing.

The Ninth Naval District covers the widest territory of any of the Coast Guard Districts, and consequently I have had an opportunity to see and hear at firsthand high school bands, orchestras, and choral groups throughout the entire Middle West.

Wherever possible our band performs in the municipal auditorium of the town or city in which it plays, but in countless communities the high school auditorium is the only one available for public programs.

In many cases this is a combination gymnasium and auditorium, which is unfortunate. On one night there may be basketball game or other athletic event and the next night a drama or musical program for which the equipment and facilities should be entirely different. Without funds to build separate units there is little that can be done except to train the student body to adapt to the situation.

In other communities the auditorium and gymnasium are separate units in the school building, and a wide range of equipment and facilities is available. Some schools even have colored border lights and footlights operated from a central control board, spotlights, and other lighting effects. Usually there are tiers or risers which make it possible for the band to be set up on different levels. Lighting effects and placing the band on several levels play a very important part in every program, amateur or professional. No matter how well rounded it may be or how skillful the musicians, if there is no eye appeal the program is not entirely successful. High school band directors have long realized the value of uniforms for their organizations, and the lighting and tiered seating effects are just as important. Often I have asked band directors if anything can be done about the lack of equipment in their setup. They usually reply that the board of education has no money to spend for such equipment. Across the hall from the auditorium may be a beautifully equipped chemistry or home economics laboratory which must make these directors question the truth of the excuse they are giving.

In other high school auditoriums

in which the band plays there is an abundance of equipment, but sometimes it is in such a sad state of repair as to be practically useless—border light troughs and footlight receptacles without bulbs, control board rusted and burned out, backdrop and flats torn and dirty, a battered piano that hasn't been tuned in far too long. This is such a needless waste of material when a little effort would keep it in excellent condition.

In schools which lack the necessary equipment, it would be very easy to provide the necessary facilities through the cooperation of the art and industrial arts departments. All the props required to light and dress properly any of the amateur theatricals or music programs can be made easily and cheaply. For example, border lights can easily be made from metal in the form of a trough to which light sockets can be fastened on the inside and wired so that alternate red, white, and blue bulbs can be used independently.

Some of the schools we visit have regular student crews of stage hands and electricians, supervised by the arts, industrial arts, or band instructor. The boys do the heavier work—moving, building, and securing the necessary items—while the girls do the lighter tasks of painting and decorating. The students are doing a necessary job and learning at the same time, because good teachers

have a sort of instinctive feeling for the dramatic, or what is sometimes called "good theater." Their sense of timing and pace for building a climax or putting across a telling point leaves an indelible impression upon the mind of the student. This is probably one reason why they are good teachers. Bandmasters and others whose work is in the field of drama or music should possess this feeling and try to develop it as much as possible. I have listened to high

school programs throughout the Middle West that were very well staged and produced, but there are still a great many that fall short in this respect.

When the band director schedules the various programs he is to do during the year he should keep in mind the appropriateness of the music to the time of the year and the conditions under which the program will be played. He should then select the numbers he is going to do at the



One of the several informal groups made up from the personnel of the Ninth Naval District Coast Guard Band.

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very beginning of the season so that they can be put into rehearsal as early as possible. Every band has some "war horses" it can put on at a moment's notice, but if the season's schedule is worked out early then there will be a maximum of suitable music played at the various functions during the school year. Perhaps to most of us it seems rather silly to mention this, but you would be surprised at some of the things I have heard. Programming for regular concert presentations is an art that all too few understand or give proper attention to. Starting a band concert with a highly technical overture that begins pianissimo and gradually works up to a good bright tempo may be all right if the audience is composed of skilled musicians, but the average audience in a school auditorium is made up of parents and friends of the performers, and a uniformed band immediately suggests to them a march. I am of the opinion that an excellent rule is to open and close every stage program with a good march well played. Quite a few good musicians have a feeling that a march is something to be gotten over with as soon as possible and that there are no dynamics in one except forte. A march played properly is a work of art and not to be taken lightly.

Changes in Pace

In each of the programs the Coast Guard Band presents, whether it be for recruiting, selling war bonds, or entertainment for our own or other military personnel, we strive to keep it moving at a lively pace, brighter tempos alternated with slower ones and full band numbers interspersed with numbers by soloists and smaller units from within the full band. In this way the ear of the listener is not burdened with the strength of the full ensemble and, too, the visual pattern is constantly changing so that there is no lapse of attention in the audience.

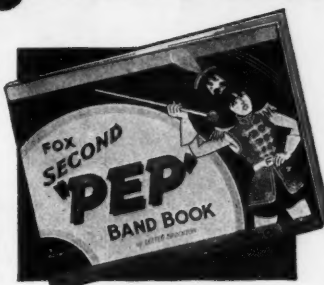
In our own band we have several vocal soloists, numerous instrumental soloists, a strolling group of four entertainers, another of seven men, and the dance band. It is not always possible to use all the available talent on the same program, and for this reason changes are made

as we go from one stand to another. Many high school directors hesitate to use piano and other instrumental soloists as well as vocalists who are not regular members of the band or orchestra. Some of this reluctance may be due to the lack of suitable material for soloists with band, and if this is the case I see no reason for it. I frequently program numbers such as piano or vibraphone solos without accompaniment. Occasionally I use a vocal solo with piano accompaniment only. The response is always warm, and I am sure that other audiences would respond similarly. Also the solo performer whose instrument does not permit participation in the band is encouraged to continue to study.

Dance Band Problems

Concert bands that try to play dance rhythm numbers in a dance band style are one of the most irritating things I come in contact with. The truly concertized versions that are especially arranged for concert band are quite often very good, but the cheaper arrangements tossed out by the hundred with squealing clarinets and Harlem beat and rhythm are abominations. The concert or military band does not achieve anything like the dance band tonal color or quality, and if that is what is desired then a regular dance band should be used. Schools have usually shied away from dance bands as part of the music curriculum, but if they are to maintain an attitude consistent with the policy in other departments they will have to give the idea some consideration. Just as the English department teaches modern literature, the music department will have to teach modern dance band to the students, for 90 per cent of the boys and girls who continue to play when they leave school will play in dance bands. The difference between good and poor dance music is just as distinct as the difference between good and poor music in the so-called legitimate field, and dance band performers of today must have a high degree of skill on their instruments and a thorough knowledge of music fundamentals. There is no reason why the dance band should not perform a part of a concert program at times just as any

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Stephen Foster played by Don Ameche in "Swanee River." (20th Cent.-Fox)



Irving Berlin in his World War I part in "This Is the Army." (Warner)

James Cagney as George M. Cohan in "Yankee Doodle Dandy." (Warner)



smaller group from within the band, such as a woodwind or brass ensemble, might do. The majority of the men in the Ninth Naval District Coast Guard Band were former dance band musicians, yet they can turn from a purely swing number to a heavy concert overture with ease and facility. Versatility is the keynote of the musician of today.

Help from Service Men

The war has brought recognition of music as an important morale factor. Music in the combat areas, in the rest camps and hospitals, and on the home front has contributed greatly to the successful prosecution of the war. Returning servicemen will find changed conditions, but they too will have changed and, for the most part, will be more alert and progressive. They will be anxious to put music on an equal footing with the other professions, both in prestige and in monetary returns. Schools and colleges will have to revamp their training programs to meet the demand of veterans who will want more intensive training and preparation than ever before. At the conclusion of World War I, music in the schools received a strong forward movement as a result of the part music had played in the military services, and I am sure it will receive an even stronger boost upward at the conclusion of the present conflict.

MORRISON

(Continued from page 38)

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MAXWELL

(Continued from page 25)

assistant to the writing talent. His principal duties at this point consist of timing the individual sequences to the split second and frame. The speed at which film passes before the lens of the camera is exactly one and one-half feet per second. Each foot of film contains 16 pictures or "frames." By measuring the length of each sequence the cutter arrives at the number of seconds or minutes of music required. This is done with the aid of a "Moviola," which starts, stops and reverses the film whenever desired, saving a lot of time otherwise consumed in rewinding film.

The sequences or cues may be anywhere from ten seconds to five or more minutes in length. Each timing cue sheet shows in detail the progress of the scene by seconds and feet as a guide for the writing and arranging of the music. Certain sequences may be so loaded with important cues that the quickest way is the use of a "click" or tempo track.

Popular Illusion

The popular conception of this process is somewhat hazy. According to legend, the composer retires to his studio to await inspiration and wrestle with his muse. He works undisturbed and unceasingly, except for periods of sleep and refreshment. After a while he emerges with the completed manuscript. Except for some orchestrating and copying of parts, the job is done and ready for recording. This illusion is shared by most people in and out of the motion picture industry, including executives who are otherwise cognizant of the difficulties encountered in all other branches of film production. However, the task confronting the creators of music is somewhat less simple than is generally assumed.

The writing of music for pictures is a three-part job consisting of composition, arrangement, and orchestration. No one man can successfully combine all three functions in the time at his disposal. The services of the arranger and orchestrator are, therefore, very important to the composer. On the harmonious cooperation of this trinity of talent depends the quality of the musical

score brought to life on the recording stage.

The first step toward this goal is the writing of thematic material which will fit the characters and situations shown on the film. The Wagnerian principle of the "Leitmotif," or characteristic short melodic theme, is favored by the majority of composers as offering the most direct way to the ear of the average listener. Another school of thought prefers the use of "mood" music, relying more on orchestral color and harmonic combinations with less accent on melodic lines. Both means of musical interpretation are used with telling effect by all progressive composers.

Whatever technique is used, the material thus selected and created will determine the true musical value of the score. The story treatment often calls for well-known songs or "classical" compositions to be utilized or incorporated in the score. This necessitates the most thorough research with librarians and copyright experts, sometimes taking days of precious time, because music publishers have been known to ask the most fantastic figures for the use of a simple little tune. Negotiations and the search for substitute material may assume an importance all out of proportion to the task of writing original music.

Technical Problems

The next phase includes coordination of all the material and the actual composition of sequences. To get the proper perspective it is well to realize that many serious musical works are rewritten and reorchestrated after a first performance because of severe self-criticism on the composer's part or a lukewarm reception by a disappointed audience. Unfortunately this privilege of revising is denied the film composer, who is expected to "hit it on the nose" every time. The search for inspiration often becomes a struggle against technical problems, such as sudden, unheralded cuts or additions in film footage. This demands careful rechecking of each musical sequence with the film and sometimes requires a complete readjustment of both timing and treatment.

At this stage of the game the ar-

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ranger takes over a large share of the work. The arranger—very often a composer in his own right—develops the original material, composes variations, harmonies, and rhythms to fit mood and tempo of scenes assigned to him. He weaves songs and serious themes into contrapuntal and rhythmic patterns and creates new and different sounding combinations of the originally given musical phrases.

The locale or action of the film may call for the use of certain melodies, such as "Oh! Susannah," "Till We Meet Again," "Anchors Aweigh," and so forth. This presents a problem in arrangement and composition challenging the ingenuity and versatility of the arranger.

First Score

The finished scoring sequences are written down in the form of augmented piano parts of two to six lines, complete in the three ingredients of melody, harmony, and rhythm. Usually there are also general indications concerning instrumental technicalities for color and effects.

The orchestrator transfers these sketches to score paper, translating them into orchestral language according to the composer's intent. To be completely effective, he must consider all other dynamic possibilities, such as dialogue, battle, and other sound effects indigenous to the scene. He should know the picture and each sequence he is orchestrating. His scope of expression will then be limited only by the size and complexity of the orchestra at his disposal and his own craftsmanship and good taste.

The orchestrations are delivered to the librarian in charge of copying and proofreading. After this process the score is ready for its presentation on the recording stage.

The third and final stage in the development of the motion picture score is the actual playing and recording of the music.

The average studio orchestra is composed of top-ranking artists of the profession. In most cases it compares favorably with the finest symphony organizations extant. The ability of these musicians to read at sight and master quickly the most

difficult musical passages has amazed such visiting symphony orchestra conductors as Coates, Stokowski, and Stravinsky. Small studios and independent producers use whatever men are available, including members of established organizations. Competent leadership welds such "pick-up" orchestras into smooth ensembles, usually within the first hour of playing time.

The size of the orchestra is controlled by the importance of the picture, the allotted budget, and acoustics of the sound stage. The average large set-up includes two flutes, oboe, English horn, two clarinets, bass clarinet, bassoon, two to four horns, three trumpets, three trombones, tuba, two percussion instruments, harp, piano, celeste, eight to twelve violins, four violas, four cellos, and two basses. This apparent overbalance in woodwind and brass is not fundamentally a matter of choice but necessity. More than one half of the score often consists of dance music, and the desire to be realistic dictates frequent use of saxes and brass. However, there is lately discernible a tendency toward the judicious use of strings and woodwinds, especially under important dialogue.

Final Adjustments

Everyone connected with the preparation and development of a musical score is usually present at recording. Last-minute preparations for a smooth performance are completed. These include, for example, a breakdown of sequence according to size of orchestra, checked by the librarian; start and stop marks and important cue lines pencilled on the film by the music cutter; and loops of film containing click tracks.

The music played on the soundstage is picked up by a number of microphones suspended above the different sections of the orchestra and channeled to the recording booth or truck. The music recorder ("mixer") controls the volume picked up by each mike through a corresponding dial on his board. It is his function to shape the music coming in through the several channels into one perfect soundstream flowing into the recording machinery. Obviously, this job requires a thorough technical knowledge of

electrical engineering combined with musicianship and a feeling for proper balance. Fifteen years of experimentation have at last produced a small group of experts capable of doing this important work.

A large number of motion pictures contain musical sequences composed of song or dance routines. These must be recorded before they can be filmed, to give the director and camera man complete freedom in regard to camera angles required by action and locale of story. A musical number may run for several minutes without showing soloists, ensemble, or orchestra in actual performance. It becomes then an integral part of the musical background while the story is recorded by camera and microphone.

Pre-recordings frequently utilize up to seven recording channels, represented by as many crashes, etc. Reels which contain very little music are disposed of first to save time.

Each sequence is carefully rehearsed to get the general idea and clean up wrong notes. It is then played with the picture to check timing and correct dynamics and to get the particular interpretation the conductor or composer desires. If changes are made during rehearsals or the music is not up to expectation, it is the arranger or orchestrator who will perform the necessary surgery or give a blood transfusion to the ailing composition.

Then follows the actual recording with the picture (the "take"). The music is simultaneously recorded on film and an acetate disk, which is played back with picture and dialogue for checking. If not satisfactory on account of either timing or performance, the process will be repeated until the perfect result is obtained.

"Dubbing"

Space forbids more than a bare mention of the long and arduous working hours put in by everyone participating in the recording of a score. As soon as possible after the concluding session, a careful selection of previously chosen takes is made by the music cutter, conductor, and his associates for the purpose of re-recording.

Technically known as "dubbing,"

this is the process of combining all soundtracks into a well-balanced whole. The personnel consists of two or three sound mixers and—when ever possible—the original music recorder.

As the dialogue has been recorded with the filming of the action, the problem is now to add music and all natural sounds and noises essential to the scene without obscuring the dialogue. Unfortunately, the dubbers very seldom get the reels in chronological sequence and are thus unaware of the important part music plays in pointing up the dramatic action in certain scenes.

A first rehearsal is naturally a very crude affair, as the crew has to become familiar with the different soundtracks and their relative importance. The tendency toward realism often completely submerges the musical idiom. As a general rule, open spots without dialogue come through naturally as intended; also carefully written and orchestrated dialogue music has a chance to be heard if properly dubbed.

But unless the musical director, composer, or one of his associates is present in a supervisory capacity during the recording of all musical sequences it may turn out another case of love's labors lost. Even scenes that have no dialogue will emerge with prominent mechanical noises or giant crickets chirping in the woodlands and meadows, while the ear barely perceives an anaemic violin or trumpet wailing in the wilderness.

LEINS DORF

(Continued from page 15)

ment to do another score for another western picture. After the third or fourth western picture, I asked if I couldn't have a different assignment because I didn't want to write altogether for western pictures. I knew I could write different kinds of music. I was not allowed to, of course."

Specialization is one of the things that happens in an industry. My friend had to write western music because through his first endeavors he had become a specialist in western music. But imagine the mind of a composer faced always with doing the same thing!

Music, however, is not a science,

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not a business, not a factory. It is an art, a means of human expression—and you don't specialize. The efficiency expert approach of industry to art has caused specialization to make considerable inroads on the broader musical field.

In a motion picture musical comedy, for example, the score heard by the movie audiences is actually the work of half a dozen people, each one contributing a little in his own line. One man is responsible for composing the tunes, and sometimes he does not even harmonize them, although, to be just, that is the exception. Not one, but a group of arrangers are called in, since one specializes in hot jazz, another in sweet arrangements, and so on down the line.

Originally this was a matter of expediency in the popular music field, but the idea of specialization is beginning to penetrate deeper and deeper and to reach over into the more traditional sphere of serious music. This is no service to the musician, because it hampers his normal development. Nor is it beneficial to the audiences, who receive a blurred impression, theory, or picture, as the case may be, from work that is a result of a combination of personal talents.

One of the essentials for better motion picture music is a new attitude that seeks higher standards through less standardization. No one, of course, can say whether or not it will be generally achieved.

KUBIK

(Continued from page 13)

allowed to react to a film with complete sincerity and conviction will he create music that will reflect the particular drama and emotional values peculiar to that film. Why have one composer portray in sound the drama of "The Memphis Belle" and then ask another composer to do the music for "Farmers at War" in the same style? While the photographer, director, and writer are knocking themselves out trying to produce pictures which distinguish between the two subjects, the composer is blithely writing as though the farmer is a Flying Fortress; the Fortress is a farmer; God's in His heaven and all's right with the world

—down to the last singing string and oboe solo.

There are other qualities and skills which a composer must have if he is to aid the screen's story—among them a talent for dramatic music. Abstract or purely musical forms are in most cases out of the question, though occasionally, in the documentary as in the Hollywood film, there is an opportunity to write a sequence which has only a time limitation. For a long scene which shows the unloading of coal from a lake freighter, it would be perfectly possible to write a scherzo which followed a strictly formal outline. The music would be required only to underscore the basic mood of power or elemental strength that was portrayed visually.

Form and Function

Most film-music problems, however, pose this question: Can the composer discover the architectural form which the film itself takes and, assuming that he has the instinctive dramatic talent which enables him to perceive this form, can he then translate his reactions to the film's structure into sounds which are musically satisfactory and convincing, yet which also supplement the dramatic impact of the film itself? In the example of the coal-loading scherzo, if one of the stevedores is killed, the composer should be able to construct his score so that the tragic, dirge-like mood of the accident is introduced into the scherzo just as convincingly and with the same feeling of inevitability as though the composer had normally arrived at the trio which would be found in the abstract scherzo form.

I am not a follower of the school that believes that music should never function in a literal, imitative fashion. "Mickey Mousing" can oftentimes supply just the touch that is needed. This is particularly true of films intended to provide a simple, extrovert kind of humor and amusement. The Disney films are perfect examples of this sort of thing. A training film on camouflage, done in animation, will require a less expressive score than a film like "The World at War." The use of strictly imitative effects in a film score are effective in inverse ratio to the film's

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emotional and subjective intent. Serious, creative composers know what most directors and producers do not seem to know—that music is an art that exists in time, and that for it to work its wonderful enchantment, for it to penetrate into our emotional awareness, it must have time, time, time! To hit ten contrasted cues in sixty seconds will not, in a documentary or fictional film of serious intent, result in music that will move anyone to a greater understanding of that film's message. Most composers, and, I believe, a great number of movie-goers, resent

most directors' inability to see this point of view. It is not necessary to do a musical take-off every time a plane leaves the ground. This "Mickey Mousing" is wonderful in a Mack Sennett comedy, but it is disconcerting and a bit irritating when it appears in a serious film. It is really tragic if music takes up precious time to make clear something our eyes have already adequately recorded, when it could be used to move us to understand the full dramatic implications of the scene.

Documentary films are being used today in the war effort on a scale

not dreamed of even five years ago. The motion picture industry, through its "Victory Shorts"; the Office of War Information, through its numerous film reports; the Navy, through its Office of Strategic Services ("Battle of Midway") and Bureau of Aeronautics ("Fighting Lady"); and the Army, through the Signal Corps ("Desert Victory") and Special Services ("Why We Fight" series) and the Army Air Forces First Motion Picture Unit ("Memphis Belle"), are working feverishly to keep the world informed about work accomplished, work being done now, and work ahead. They are presenting our point of view to hundreds of millions of people. We are still engaged in a mighty struggle of ideas—a struggle ultimately as important as our military operations. The essence of our propaganda front—this publicizing of democracy—is a concept in which freedom is the cornerstone. At the core of all human activity, the artist stands as the finest symbol of man's dignity, individuality, and insistence on freedom. The documentary film composer, therefore, has an obligation to continue his work to maintain the dignity and freedom which is achieved only through genuinely creative effort. He has this obligation, not merely because of his personal gratification at being able to work creatively, but also because now, as never before, millions of people seeing our documentaries are at the same time listening to the scores to see if they can actually hear for themselves an evidence of man's dignity and freedom in his work. Here is the opportunity for the artist to show that he is qualified to stand as a symbol of democracy at work.



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1908—Saint-Saëns' music for "L'Assassinat du Duc de Guise."

1915—Georges Hue scores "Le Retour d'Ulysse."

1915—Joseph Carl Breil writes and arranges music for "The Birth of a Nation," including "The Perfect Song," later the Amos 'n' Andy radio signature.

1916—Hugo Riesenfeld and Sigmund Spaeth synchronize Saint-Saëns' "The Swan" with silent pictures at Rialto Theatre, New York.

1922—Honegger's score for "La Roue."

1923—"Puritan Passions" scored by Frederick Converse.

1924—Mortimer Wilson's music for "The Thief of Bagdad," George Antheil's "Ballet Mécanique," "Entr'Acte" by Erik Satie. "L'Inhumaine" by Darius Milhaud.

1925—Deems Taylor's "Beggars on Horseback."

1926—"Potemkin" scored by Edmund Meisel. Henry Hadley conducts New York Philharmonic Orchestra for "Don Juan," using sound track.

1927—"The Jazz Singer," with Al Jolson, establishes the popularity of sound pictures. Synchronization of music and film in "Sunrise."

1928—"Steamboat Willie," the first Disney cartoon with music. "Lights of New York" uses music and dialogue successfully. Virgil Thomson scores "The River."

1929—"New Babylon," with music by Shostakovich. Oskar Fischinger's film abstractions with direct music visualization. Hugo Riesenfeld's Tchaikovsky's "1812 Overture." "Hallelujah" with Negro music.

1931—Kurt Weill's "Beggars' Opera."

1932—Alfred Newman's music for "Mr. Robinson Crusoe." Audio productions (ERPI) in color.

1934—Moussorgsky's "Night on Bald Mountain." French short subjects.

1935—Max Steiner's music for "The Informer." Prokofiev's "Lieutenant Kije." Korngold adapts Mendelssohn music for Reinhardt's "A Midsummer Night's Dream."

1936—Werner Janssen's music for "The General Died at Dawn."

1937—Franz Waxman's "Captains Courageous." Tchaikovsky's "Fifth Symphony." Dimitri Tiomkin's "Lost Horizon."

1938—Prokofiev's "Alexander Nevsky."

1939—"Juarez" with Erich Korngold's music. "The City" scored by Aaron Copland. Heifetz appears in "They Shall Have Music."

1940—Richard Hageman's "Long Voyage Home." Copland's "Our Town" and "Of Mice and Men." Alfred Newman's "Grapes of Wrath."

1940—Louis Gruenberg scores "The Fight for Life." Walt Disney's "Fantasia."

1941—Bernard Herrmann's music for Orson Wells' "Citizen Kane."

1942—Miklos Rozsa's "Jungle Book" and "Jacaré." Gail Kubik writes music for "The World at War."

1943—Alfred Newman's "Song of Bernadette" wins Academy Award. Herbert Stothart's "The Human Comedy." Iturbi appears in "Thousands Cheer."

1944—"Upbeat in Music" (March of

Time). Tiomkin's "Bridge of San Luis Rey."

1945—"Music for Millions," "A Song to Remember," "Rhapsody in Blue," "Anchors Aweigh," "Thrill of a Romance," "Hangover Square," "Guest in the House," "An American Romance," Scott Bradley's cartoons, Paramount's "Puppetoons," Werner Janssen's Musicolor films, etc.

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SPAETH

(Continued from page 10)

The background music of the screen is in good hands, and we may actually look forward to the time when the composer of a score will be mentioned in the advertisements of a successful picture, perhaps even permitted to sit in conference with the producer, director, and writers from the outset, contributing his ideas toward the perfection of the finished product.

Today, however, there is another and far more important use of music on the screen, namely the direct visualization of an actual composition, or the dramatization of its complete performance. The latter has become quite common in the film biographies of great composers, such as "A Song to Remember" (Chopin) and "Rhapsody in Blue" (Gershwin), and the success of these pictures has encouraged Hollywood to undertake several more, covering Mozart, Liszt, the Schumanns, and Tchaikowsky.

Handel, Beethoven, Schubert, Johann Strauss, Stephen Foster, and Victor Herbert have all appeared on the screen, with varying success, depending on a frank regard for audience appeal rather than too much concentration on historical accuracy. The pictures most criticized for lack of authenticity have actually done best at the box office, first because the music itself was beautifully presented and second because the elements of entertainment were carefully stressed and well handled. It is far more important that movie audiences should hear splendid performances of music, perhaps largely unfamiliar to them, than that they be given a dull and painstaking lesson in musical history.

There are also popular films, such as "Music for Millions," "Thrill of a Romance," and "Anchors Aweigh," in which fine compositions are introduced as an essential part of the plot and interpreted by such great artists as José Iturbi and Lauritz Melchior. When serious performers of this type have the cooperation of a Frank Sinatra, a Gene Kelly, a Van Johnson, or a Jimmy Durante, so much the better. The audience will be delighted with their established favorites, and therefore in just the right mood to appreciate something of a more solid musical value.

Whenever the screen indulges in "montage," that up-to-date technique of indicating the passage of time and the covering of space by a series of brief and often hazy shots, music gets a better chance than usual to make an impression on the open-minded and open-eared spectator. Such a montage as the Moscow sequence in "Song of Russia," where Susan Peters showed Robert Taylor the city with a minimum of dialogue, encourages the belief that good music and good photography are enough to sustain interest over considerable footage when properly handled. The high point in the Gershwin film, "Rhapsody in Blue," is unquestionably the montage accompanying a splendid orchestral performance of "An American in Paris," bringing both the music and the city to life in thrilling fashion.

This comes close to the actual visualization of music on the screen, which is still an ideal, but sufficiently realized to justify complete

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CONTENTS

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COLUMBIA—Roar, Lion, Roar!
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DUQUESNE—Dukes of Duquesne
GEORGETOWN—Sons of Georgetown†
GEORGIA—Hail to Georgia!
GEORGIA TECH.—Rambling Wreck
HARVARD—"Yo-Ho!"
INDIANA—Indiana Fight!
KANSAS—Stand Up and Cheer!°
KENTUCKY—Kentucky, Fight!

LOUISIANA STATE—Cheer for L. S. U.
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PENNSYLVANIA—Fight On, Pennsylvanian!
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SO. CALIFORNIA—Song of Troy
STANFORD—Sons of the Stanford Red
SYRACUSE—Down the Field
TEMPLE—Fight, Temple, Fight!
TEXAS—The Eyes of Texas
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*Tune "Amici" or "Annie Lisle," used officially by many colleges including Cornell, Indiana, Iowa State, Kansas, Lehigh, Michigan State, New Mexico, North Carolina, Chattanooga, Oregon State, Swarthmore, Syracuse, Vanderbilt, Washington and Jefferson, Alabama, and others.

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confidence for the immediate future. Walt Disney's "Fantasia" has thus far been the most successful demonstration of the possibilities of such direct interpretation of music for the coordinated eyes and ears of an audience, with a climax in the Dukas "Sorcerer's Apprentice," convincingly and authentically played by Mickey Mouse. Regardless of critical reaction, the fact remains that this epoch-making series of cartoons brought such composers as Bach, Beethoven, Schubert, Tschai-kowsky, and Stravinsky to the screen in a most entertaining and far from sacrilegious visualization of their music. Scott Bradley and others have achieved similar results in short cartoons accompanied by original scores, and such experiments as the "Puppetoons" are doing their share toward making the light classics of music very palatable to movie fans.

Such a presentation of music on the screen is by no means limited to the cartoon technique. Natural scenes and live actors can be photographed with equal or even greater effect, particularly for the interpretation of more serious compositions. This writer had the pleasure of cooperating with the late Hugo Riesenfeld in the earliest experiment along these lines, long before the days of sound, when his orchestra simply played the Saint-Saëns "Swan" in direct synchronization with stock shots of swans floating gracefully on the screen. Later Dr. Riesenfeld produced an excellent picture of the Tschai-kowsky "1812 Overture," with sound, showing the burning of Moscow, Napoleon's army, and all the rest of the generally accepted program indicated by the composer.

There are various French films of similar type, and the Fischinger experiments with abstract forms and colors must be considered important, as must also the earliest series of short subjects in color, each devoted to a single piece of music. Today such visualization of music on the screen is being carried forward significantly by Werner Janssen and David Loew, with photographic treatment of Mendelssohn's and Debussy's music and a cartoon animation of the Rameau symphony known as "The Hen."

All this points toward the possibility of eventually screening grand

opera, but with an entirely new approach, unhampered by the absurd stage traditions of that old-fashioned but still fascinating form of music. The motion pictures have thus far been signally unsuccessful in that direction, but progress is being made, and the increasing success of musical short subjects and the presentation of serious compositions of considerable length in feature productions indicate that effective screen opera may soon be a practical reality.

In any case, music is no longer the stepchild of the screen. Its importance is being recognized by Hollywood executives as well as by the great American public. Hand in hand with radio and the phonograph, motion pictures will henceforth function more and more significantly as bringers of musical enlightenment to a mass audience of which our little circle of critics and scholars and self-styled music lovers could never have dreamed.

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THOMSON

(Continued from page 33)

vice of musical expression save the crooning technique which could serve as the basis for any musical form that would be specifically a radio thing. Consequently, for the present, we are obliged to consider these two media of communication as exactly that, as an enlargement of music's distribution, not of its expressive powers. Sociologically considered, they are new; but aesthetically they are just more of same.

Nevertheless, they are not quite the same as fresh music; and all the misunderstandings that arise from private or public criticism of them are due to a failure to consider what is different about them. Processed music may occasionally be preferable to fresh; but it does not sound like fresh music, and one's relation to it is not that of a listener to a live executant. It is like a photograph of somebody—that is to say, more or less resembling. But there is no communication between the observer and the subject of the picture. Distance is part of the set-up. And though many concerts are broadcast from places where there are a live audience as well as live performers, the private listener is no part of that audience. For him it is just another element in a far-away show. He cannot applaud with it and whistle with it and talk back to it and ask for an encore. He can only listen to the whole thing or else turn it off; he can only take it or leave it as he would a book.

Hard to Avoid Music

Now, since most families (and lunch counters and drug stores) leave the radio turned on all the time, another novel situation has come about. Never before has civilized humanity lived in an auditory décor, surrounded from morn till night, from cradle to coffin, by planned sound. It is harder today in the United States to avoid music than to hear it. Commercial music, folk music, art music, all day long they bathe us. Mozart and Schubert and Beethoven and Wagner are known to as many people as *God Bless America*. As cultural opportunity for all, this is a fine thing. As

forced consumption of everything by everybody, it is a horrid thing. One used to have to work hard to keep in touch with the cultural tradition. Today educated people are obliged to immerse themselves in order to avoid suffocation from constant contact with it.

This means that though a fresh performance of a classical or modern work is still a luxury product costing at least the price of a ticket, a processed performance of the same work is cheap as dirt and costs nothing at the time. There is, hence, a difference in the way we all feel about a processed performance. We may enjoy it either more or less than a fresh one, but we never enjoy it in just the same way as a fresh one. It is the same music, new or old, though it does taste somewhat of the preservative. What is not the same for us about it is its place in our day and in our budget. This is a new one altogether, not a replacement of anything but, for good or for ill, it is an addition to our musical life.

QUINTO

(Continued from page 27)

recorded, produced, and edited. The other type of musical short has not fared too well. The ballet films have proved disappointing to some because the camera could not grasp all that was going on, and then too the dancers are not all photogenic. The boogie-woogie short is excellent because it tells its musical story well. And don't think those boys and girls in your class didn't know what was going on in the orchestrations. They'll sit through a short like this and then go out and reproduce it for their own band.

Now to revert to the type of short in which you hear the music where you are not supposed to. Do you remember some of the war propaganda shorts? Vivid in my memory is one on forest fire prevention. Every time they got to those poor trees, the Fire Music of "Die Walküre" eddied about me until I wanted to dash buckets of water at the screen! Or do you remember a War Bond Short in which little Maggie O'Brien, upon finding out that her father had been killed, started to pray the Lord's Prayer? Perhaps this was a

legitimate dramatic build up, but what a bludgeoning I got when, from out of nowhere, came a powerful-lunged choir recorded on a vacillating sound track "giving us our daily bread." Is this what we want our boys and girls to believe is the best in music for that situation?

Animated Cartoons

The most satisfactory of all music scoring for motion pictures is that of the animated cartoon, wherein the film is planned along with the music. Animation and music then become a matter of personal taste, and no finer combination has come to us than those creations of Scott Bradley. Another fine set of music interpretations for the animated cartoon was made for the early George Pal productions of Puppertoons. Possibly you recall the excellent interpretation and recording of the "Sleeping Beauty Waltz" for their "Sky Princess" production. Not all these shorts have been so successful as that one. Just as there are art students who have a sense of fantasy, there are music students who have a bent for composing in this vein. Have you shown them the possibilities?

Documentary Films

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grinding chords long before the important part of the film was reached, whereas they should have been saved for the climax of the picture.

Probably the most brilliant scoring of a documentary film has been done by Hanns Eisler for "The Forgotten Village." Eisler went to Mexico to study the music material for the film. He heard everything from a twelve-year-old boy singing in the ancient Greek Lydian mode to a group of mourners following a funeral and singing "Yes, We Have No Bananas." Needless to say, the latter was not incorporated in the film. Taking his on-the-spot material he scored the picture episode by episode in a contemporary manner. The music became part of the film, not Mickey-Mousing, but commenting on the picture with no more than nine instruments at a time. What expressiveness can be accomplished with judicious scoring by a few instruments! This, in part, was Eisler's method in scoring "None but the Lonely Heart," which made it, musically, one of the most advanced of the large commercial scores to come out of Hollywood.

In writing for "The River," Virgil Thomson employed simple and direct music. His use of "There'll Be a Hot Time in the Old Town Tonight" served to remind us that money easily gotten is easily spent, as would be the case with these lumbermen.

It was not the device itself but the way it was employed that made Louis Gruenberg's score for "Fight for Life" so notable. His living tone of a low piano string breathed life into the picture and drew the weary wanderings of the man walking the streets back to the operating room. Aaron Copland's score for "The City" still imbues that film with such a sense of reality that the picture remains one of the provocative and disturbing issues of the day.

Feature Films

In the feature films we have, in the main, those films which are called musicals and those films which use music as a background score. Your theaters have just finished showing or will soon be showing some excellent films employing music as an integral part of the story. I am referring to "Music for Mil-

lions," "A Song to Remember," and "Rhapsody in Blue." You may not have been pleased with some of the story developments in "Music for Millions," but basically the story was good and the music presented was used not as a prop but as the governing force for the story. Furthermore, it was attractively presented both musically and pictorially. Did you use it as a teaching aid for orchestration, or so-called "music appreciation" of the classics, or to bring home the fact that this is classical music and yet not highbrow?

But what of "A Song to Remember"? There are many historic inaccuracies in the story, and the direction leaves something to be desired, so it certainly was easier for many of us to close our eyes and hear that wonderful concert. On the other hand, thousands upon thousands are liking the story itself. Should we care? Certainly not, for our boys and girls are hearing music expertly played and beautifully recorded.

Glamor Is Permissible

What "Rhapsody in Blue" won't do for your classes is hard to imagine. The producers take liberties with the story that would make Gershwin blush, but here again is a chance to hear a superbly recorded set of interpretations of his music. This is real "music appreciation" of what has become one of America's outstanding contributions to music literature. Where could you gather all the recordings of the numbers played and sung during the picture? And won't your instrumentalists have a heyday listening to their instrument being featured? Surely it glamorizes music, but a certain amount of glamor is permissible. You don't have to do a Hollywood job, but you can make your boys and girls realize that music is real, music is alive, music is a commodity for which there are millions of takers, music is a medium through which they can make a contribution.

The other type of feature film uses what is known as a background score, and probably more premeditated murder has been done in these sound tracks than anywhere else. A background score can make a good

picture better, but it can do nothing for a poor picture.

Today, two styles of composition are used in films—the nineteenth century type and the contemporary style of composition. Each has its place. If a film, according to its locale or thought, calls for the nineteenth century style any other form would be out of place. The nineteenth century style of music is given to full orchestration and leitmotives. A tendency of the nineteenth century school is to over-orchestrate. Do you get a reaction every time you see Max Steiner's name come on the screen with that extra roll of drums and flash of twelve trumpets and Flügelhorns? Then you can be assured that Bette Davis will suffer to the most accomplished and lush style of orchestration in the Tschaiowskian manner regardless of whether she is dying a hard death in a small Connecticut home of sixteen rooms or simply eating her heart out for Errol Flynn. This same style is used to a great extent by the other major studio music chiefs, Alfred Newman and Herbert Stothart. And yet Steiner can do a good job. Don't worry about about where they got the well-trained choir for "The Corn Is Green," but rejoice in the wonderful sound they make singing the great Welsh airs.

The contemporary style of composition is intended for the modern picture. Its purpose is to describe the scene rather than the action. Dramatic ability, use of silences, and simple orchestrations are its chief attractions.

Musically important scores for films include those of: Franz Waxman, especially his score for "Tortilla Flat" and his brilliant work in "Objective Burma"; Bronislau Kaper, for "A Woman's Face" and "Gaslight"; Aaron Copland, for "North Star," "Our Town," and "Of Mice and Men"; Louis Gruenberg, in "An American Romance" or for his pseudo-Russian score of "Counter Attack"; Ernest Toch for "Address Unknown"; and Roy Webb for "Murder, My Sweet." There are many others who should be mentioned, but space does not permit.

There's the story! Now what are you going to do about it?

Are you going to see the movies as soon as they are released so that you

can intelligently direct the avenues of thinking for your students? Are you going to show them what can be and is being done in film music and how it psychologically affects them? Will you talk with the theater managers and enlist their cooperation in informing you of the new productions that have musical worth so that you can use them in your music program? Will you place in your library every available bit of material that will intelligently present the facts to your students and will you devote a section of your classroom work to a sympathetic understanding of the "why" of film music? Will you arrange for commercial and non-commercial showings of the types of film music you want your pupils to hear? Will you be out in front moderating the discussion of your young people and developing a course in film music in all its phases? Or will you have to wait until someone else does this for you and your students have left you so far behind that you haven't any opinions about film music other than what you've read in these pages?

BROWNING

(Continued from page 23)

composer is to write music that reflects the story, enhances scenes, and strengthens character development, but at the same time to write what is understood to be musical composition.

The many types of films prevalent require varying musical treatments. Obviously, the musical film consists mainly of songs, dances, and specialty numbers; the fantasy and the cartoon are lavish in the use of music, as are the documentary and travelogue films. The composer has little difficulty in writing fluent scores for these films; it is the realistic story that presents the greatest problem of scoring. These stories need music to support their development, yet if the music is placed unwisely it hinders rather than assists. There are many items to be considered when writing a film score, among them, the entrance and exit of music and music's relation to the set, to the character, to the voice color. Along with these, instrumentation must be considered—balance of

tonal structure as related to the pictorial weight; its blend with sound effects; its individual instrumental color as reflecting action and mood. Such considerations, plus hundreds more, tend to make for a perfect score. Having surveyed many films during the past several years, I feel that the composer has the situation well in hand. Scores being written now are not accidental; they demonstrate that the composer has studied the script diligently and has tried to write a score that reflects it. The result is real background music.

The appreciation of background music is like appreciation of any other art; in other words, it is the understanding of its mission and the familiarity with its fulfillment. Appreciation itself progresses individually, but there are certain principles to which one can adhere in order to recognize and enjoy good film music. The film and its score can be compared to the ballet. One attends the latter with his interest divided among several arts, including the music. He experiences all of these as one entity. In much the same manner will the film public experi-



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ence the pleasure of film music. Already it is a proved necessity along with other factors utilized to produce a good film. In view of this fact, it is natural to expect that music will be heard, not as something back of, but as something *within* the story; for it will be realized that the music accentuates the enjoyment of the story, expressing in tonal syllables what is being projected pictorially. To appreciate music for films, one must understand what the music is portraying, supporting, or reflecting. Writers of today have varied methods of relating music to a script. One composer might decide to reflect the setting of some episode in the story, especially if the setting is an important factor in the growth of the film. An example of this is the opening of "The Valley of Decision." The music, as written and arranged by Herbert Stothart, reflected the dominance of the steel mills, and they in turn mirrored the dominating power of the owners. Using "The Clock" picture again for an example, music is heard accentuating a setting, when young Walker is so impressed by the canyons of New York buildings. This music, by George Bassman, together with the camera, which took the lead for the moment, expressed the wonderment of the soldier as he saw this sight for the first time. Other writers use what might be termed "anticipatory" music; that is music which hints of some thought or action before either takes place. An example of this is in the picture "Rhapsody in Blue," when, as Gershwin voices a desire to write something of real importance, the familiar motive of his Rhapsody is quietly announced. This fine treatment of background music interpreted thought and anticipated action. Another type of "anticipatory" music is present in "A Medal for Benny." Victor Young writes music contrary to the usual type accompanying credits and cast announcement; it is obviously religious in character and prepares the audience for the first scene, which takes place in a church. A very interesting example of music related to a scene happened in "The Picture of Dorian Gray." It was just one chord, but it was infinitely more expressive than hundreds of words could have been. Dorian is told that his sweetheart

has killed herself—there is a split second of silence and then an orchestral crash of one chord, which reflected Dorian's shock. The timing was perfect and this chord seemed to act as a shocking prophecy of Dorian's utter ruin and degradation.

Even in comedy bordering on the slapstick, music supports scenes or moods in a most effective manner. There is an instance of this in "It's In The Bag." The story opens with direful goings on; a murder is committed—a strange opening for a Fred Allen comedy! But the music is reassuring. It has a sort of tongue-in-cheek quality—pseudo *mysterioso*, strings à la tremolo, and the like which seem to declare that the "prologue" needn't alarm. Suddenly the music changes into a jolly and frivolous theme; Fred Allen is seen in his Flea Circus and the play is on!

Those who are interested in the appreciation of music for films might ask themselves while viewing a film: Is the music indicating the quality, or the strength, or the charm of the story? Is the music supporting the dialogue or is it interfering with it? Is the musical fade-out manipulated easily or too abruptly? Is the score enhancing a locale, be it New England, France, or Mexico? Is the music assisting the camera shots, the lighting, the weather as it is depicted on the screen? The answers to these questions will decide for the individual whether or not he is hearing a well or poorly written score. Such attention to a score will result in habitual listening, and even though this is done in a more or less desultory manner, it will increase the interest in background music and the public will become as critical of the score as it is of the film. Background music or correlative music or whatever one chooses to call it, when used in connection with films becomes "music for films." In this capacity it brings joy and inspiration to millions, and by so doing upholds the mission of music as an Art.

VAN CLEAVE

(Continued from page 42)

into two different attitudes: first, the active listening for themes and their development, orchestration, tone color, and all the formal, physical attributes of music com-

position; second, the period of passive listening to the sheer beauty of melody, harmony, and rhythm, without conscious thought of form. I am so impressed with the importance of this passive listening that I allow my students at regular intervals to read anything they have on hand—history, English, mathematics—while I play recordings of works of such musicians as Vaughan Williams, Stravinsky, Wagner, or Beethoven. I believe that they will unconsciously absorb the atmosphere of good music in this manner until it is no longer strange to them, but a familiar and enjoyable experience in their everyday life. I believe it will, in some cases, stop the too frequent switching of the radio dial from Beethoven to trash. In music we can disprove the adage that familiarity breeds contempt. Familiarity with good music is the whole secret of appreciation for many people. That is one reason why we are "exposing" our students to music at S. I. N. U.

3. A combination recitation-discussion period which can be extremely interesting and valuable. It enables the instructor to find out how much preparation is being made and also to learn something about what is going on in the student's mind.

Beyond the regular classroom procedure there must be, of course, outside study of the various composers and of other phases of music. Sound films are a very helpful device. At S. I. N. U. we have access to the facilities of a fairly adequate film library. This department has been extremely helpful in providing films from our own library as well as obtaining many fine "shorts" recorded by outstanding artists of the concert stage.

In order to facilitate attainment of the seven objectives listed above, I believe the elementary course in Music Understanding should include:

1. A series of recordings representing composers and styles of the various periods in music. Listening to these recordings should be preceded by a thumbnail sketch or biography of the composer whose work is to be heard—this information to be gathered by the students. Additional comments should be sup-

plied by the instructor in short lecture form.

2. A comprehensive outline of the history of music. This should not be too detailed, but should form a framework for the outline of the origin and development of music up to the present time. This will be found to correlate very effectively with the students' study of general history, art, and even sociology. I have found, also, that when students learn something of the historical background of music and its composers they are more interested in hearing the actual music itself.

3. The elementary course should include some study and discussion of the social and moral values to be found in music. A thorough investigation in this field will show that some of the values we have attributed to music are false. On the other hand, it will also strengthen our faith in music and its true value—that of enriching the lives of human beings—and serve as a medium for experiencing the beauty of tone, rhythm, and melody and a sense of things beyond analysis.

No Accurate Measurement

The evaluation, or grading, of students in this course has been one of the most puzzling and difficult problems. So far, music appreciation, like goodness or piety or morality, has no accurate means of measurement. It follows, then, that to say one student has learned to appreciate music to the extent of an "A," and another student has progressed to only a "C" is a somewhat relative evaluation. On what, then, is this evaluation (if it is at all possible) to be based? Frankly, I do not attempt to measure the gain in appreciative skill of anyone. The grade which I report for each student is really a measurement of effort. It is the result of an assumption that if a student has put forth considerable effort in accumulating facts (biography, history, analysis) he has made the same sincere attempt to understand music in its listening phase. All this, I am sure, is none too accurate. I am sure, also, that there are students in my classes who receive higher grades than they deserve, and there are also those who receive lower grades than they

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really should have. The accumulation of facts is by no means a guarantee of appreciating music. It is only an indication of an effort to do so.

If we were to stop with the first objective (to hear as much good music as possible), if the students were simply to come into the classroom for twelve weeks and listen to good music without a single word being said about it, I feel that the course would still be worth while. Let us taken an imaginary example outside the field of music. Suppose we were to take a boy from a shabby, dirty, ugly home and let him live for two years in a clean, well-kept, neat home, with a room of his own, beautifully decorated, with carefully chosen furniture, pictures, drapes, and all the other things which go to make a harmoniously furnished living place. What would his reactions be if he were returned to his old shabby surroundings? Would he be satisfied? Would he sense the difference? I feel sure that he would have learned a lesson in appreciation far beyond what he might have gained through reading a book or talking about interior decoration. But don't forget that the experience and a book might have been even better. Exposure—plus guidance.

WAXMAN

(Continued from page 9)

We may soon have the ideal situation in which serious students of music will be able to study our scores, and audiences will be able to hear our compositions played by great orchestras. Already some of these motion picture scores, such as Bernard Herrmann's orchestra suite for "All That Money Can Buy," Aaron Copland's suite for "Our Town," and my own suite for "Rebecca," have been played by prominent symphony orchestras after only minor changes of timing had been made.

More and more, music today is used for its own sake rather than for punctuating dynamics, supplementing action, or coloring dramaturgy. There are instances in which the mood of a scene is accomplished by underscoring it with one single instrument. The tone color alone of the instrument will determine and

set forth the acquired mood. In "Pride of the Marines," in the scene where John Garfield as Al Schmid walks alone through Pennsylvania Station, as the camera booms high, giving a feeling of the vast space of the terminal and the awful loneliness of the man going to war, alone, sad, with not a soul to bid him farewell and godspeed, I used a solo trumpet. There is nothing else so sad as a trumpet, so lonely as a trumpet, and it was right for this scene. The one trumpet playing colored the mood.

I believe that the first and primary principle of good scoring for motion pictures is the color of orchestration. The melody is only secondary. Looking at a scene or a sequence, I see a horn or massed violins. An instance of this is the opening sequence of "God Is My Co-Pilot," wherein a deep emotional belief is expressed. I scored this with massed violins.

In the motion picture industry, the constant search for the new and the intrinsically good is encouraged by the increasing number of independent productions in which a composer can concentrate on one film, or one score, giving room for more scope, more initiative, more invention. I also advocate some expenditure on experimental films wherein composers can write provocative music.

Our struggle is with the exhibitors, who, unaware of the potentialities of modern music, want the established themes, the easily recognizable music. I am sure they would not want the flowery language of the early Victorian days in a modern movie, still they seem to hang onto the flowery patterns of the music of yesterday. So it is the cliché of music that we have to combat in order to escape stagnation.

We also have to combat critics who invariably condemn the compositions of a movie composer as work which is "movie-ish." I should like to wager that in some future time this may be a compliment.

We must guide audiences and anticipate their tastes by presenting the best we can write, by composing scores that are pure, correct, integrated, and of stature. We who compose for the screen may be of real help to those who rarely hear a symphony orchestra or attend a concert.

An example of progressive co-operation between producer and musician is Bernard Herrmann's piano concerto for the final sequence in "Hangover Square." He actually completed the music before the picture was photographed; the director liked it and conceived camera movement and direction to suit the concerto. The result was magnificent. It showed unity of rhythm, action, and movement that has seldom been achieved in other pictures.

It is a cherished hope of mine that some day the movie tycoons will realize the extent of their responsibilities toward the cultural and artistic progress of our country and endow some of today's composers so that great works can be written for public entertainment and enlightenment. We need time if we are to create. And time is expensive.

There will always be fresh musical ideas developed in composing for the screen.

MABEE

(Continued from page 31)

suitable for schools having the necessary projectors at their disposal. Each month, material such as extra publicity, bulletin board sheets, and stills of leading musicians as well as special data on current films being released nationally to local theaters will be sent in answer to requests directed to the Council.

The screen is bringing to us many of the classic compositions by immortal musicians which the masses up to now have had little or no opportunity to become acquainted with. A film like "A Song to Remember," using the music of Chopin, will bring new musical conceptions to picture audiences all over the world. MGM is soon to produce a biographical film of Clara and Robert Schumann and also the life story of Jerome Kern. Hal Wallis at Paramount will soon begin work on a film on the life of Tschaikowsky; PRC is planning "Dreams of Love," based on the life of Franz Liszt; Republic will feature the music of Rachmaninoff; and Universal, we hear, is hoping to produce films based on the lives of Beethoven and Schubert. What an opportunity for the movie-goers to hear the music of these great masters!

MINOR

(Continued from page 35)

histories of music and also political histories; we must have access to biographies and autobiographies of persons connected, even though in a minor sense, with the musical world.

In connection with such pictures as "Romeo and Juliet," "Tale of Two Cities," "Marie Antoinette," "The Good Earth," etc., the preparation extended over a period of three years. During that time we had opportunity to read histories, to contact the British Museum, the Bibliothèque Nationale, and other sources for authentic material which in turn was passed on to the composer connected with the picture.

In addition, our department has contacts and representatives in most of the foreign countries of the world, who assemble the folk music of their respective countries. When necessary we do not hesitate to contact consulates and embassies of countries in question. The Library of Congress is also a good source of supply.

The reference library cannot be too big, if its contents are properly filed. It is not necessary to have original manuscripts from which to work. A good photostat copy is more serviceable and much less expensive. It is, of course, preferable to have a large collection at a small expense rather than a small collection of original manuscripts at a great expense.

There should also be a very careful and thorough system of cross-indexing. Cross-indexing is not always a cure but it helps, especially when requests come in for the name of a popular song based on the "Hallelujah Chorus" or Chopin's "Fantaisie" or the 8th Tone of the Gregorian Scale.

Recently we received a written request for a copy of "Nuit de tois." My French is as bad as my Syrian, but I started with the title. Nothing like it. I had another lead, however, and that was the name of the composer, Debussy. Having a copy of his biography, in which are listed all his works, I was able to guess what was desired. By this time you are ahead of me; the correct title is of course "Nuit d'étoiles."

Another query was, "Who wrote Beethoven's Fate Symphony?" All right, all right, don't jump at con-

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clusions; even you might be surprised!

To my mind the ideal card for indexing is 3" x 5". The index card should contain the title of the composition, the file number, the composer, the writer of lyrics if any, the original publisher, and the original copyright date, if possible.

In addition to cross-indexing titles, the ideal library should have an index by composers, by authors, and by years. In these last three categories, I do not believe that it is necessary to cross-index—one entry under each head should be sufficient.

In indexing the copyright date, I am referring to the date of the original composition, not to the arrangements or adaptations.

The practical library should have available the *actual* music in piano, piano-vocal, or orchestral partitur form. If possible, the music of each major classification should be grouped together. It is my feeling that it is better to have all the symphonies together than to attempt to have all the works of one composer together.

In the practical library one should be able to find all the available histories of music, histories of instruments, books giving synopses of operas and operettas and their casts, performances, musical reviews, etc.

We never discard any information that comes our way regarding instruments of this or other countries. The Smithsonian Institution has a good catalogue containing photographs of instruments in its collection.

Much information may be gleaned through the pictures and descriptions in such publications as the *National Geographic Magazine*. *International Musician* recently gave a very lucid description of contemporary instruments being heard over the air.

Weekly, monthly, and trade magazines are indexed if there is anything in them covering our particular field. I refer especially to photographs showing native instruments and costumes, persons dancing, and any information pertaining to the lives and habits of composers and musicians. A clipping service or file is the ideal set-up if one has unlimited funds and space.

We frequently have requests for information relative to operas from

the time of Monteverdi to the most current work or revival. It is my contention that many published works bearing on the opera and its music should be placed in the library.

Music journals, such as *Musical Quarterly*, *Music Review*, and *Musical Courier* should be made available not only for the library staff but also for the whole creative music department.

Another asset of the practical library is a good repertoire of commercial recordings, particularly those of well-known artists in standardized operatic roles, as well as the various recordings by recognized artists and orchestras of foreign nations and the folk music of their respective countries.

A further adjunct to the practical library is the sound track from films already recorded at the studio. The interpretation recorded by the composer and orchestra of a particular sequence covering a situation in a foreign country is usually made after considerable thought has been given to the sequence. The chances are that this interpretation, which has been based upon intensive research and thought, is much nearer to the correct mood of the music of that country than any hasty judgment would be.

As in the case of sheet music, both the regular commercial records and those from the sound track should be indexed and cross-indexed.

Ideal Staff

I have been asked to suggest an ideal staff for a music library in the motion picture studio. Without "sticking my neck out" I suggest that such a staff should consist of: (1) librarian, (2) assistant librarian, (3) file clerk, (4) clerks, (5) secretary.

The librarian should be a college graduate; he should be a musician; he should, if possible, have had some experience in the theatrical world; he should, if possible, be a linguist.

The assistant librarian should be a musician; he should be a businessman or have had some business experience.

A file clerk should be a stenographer—or at least a typist; he should be a college graduate.

Clerks should be interested in music and should have some active interest either in radio or in phonograph recordings.

A secretary should be not only a stenographer but, if possible, should have experience in more than the English language.

Of course if your budget will permit, it would be ideal, to my mind, to have a clerk for your popular music, a clerk for your standard music, a clerk for your operatic music, and so forth. In any event, try to get as widespread familiarity with foreign languages and with all types of music as possible. You will be surprised what assistance you can get from your lowest paid clerk if he can speak other languages as well as English.

HERRMANN

(Continued from page 17)

cial opportunities a composer has. He can write a film score for any musical combination and hear it immediately performed. Moreover the film gives him the largest audience in the world—an audience whose interest and appreciation should not be underestimated. A good film score receives thousands of "fan letters" from intelligent music lovers everywhere.

DE SAXE

(Continued from page 40)

pares favorably with the symphony musician and in many respects surpasses him. It is to be deplored that such fine groups of men as comprise the many studio orchestras must be relegated behind the four walls of the sound stage. It would be to the credit of the industry if the world at large could know more about the artistry and dexterity of studio orchestras.

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JANSSEN

(Continued from page 29)

nation of them constituted one of the most moving experiences I have ever had. Of the thousands of them that I examined, I recall one in particular because it shocked me so much at first and then made so much sense when I thought it over. Among the works which I had presented on the season's programs was the second movement of the Beethoven Sixth Symphony. It was introduced to the audience with the usual commentary about its being the "Pastoral" symphony, etc. This particular scrapbook came back with a scathing rebuke. We had said that this selection was about trees, brooks, and such things. But the author of the scrapbook had been there, had heard it, and it wasn't about that at all. He insisted that it was about a perfectly synchronized dynamo; that it purred along like a great beautifully oiled machine; that it sang the song of industry and of people working and happy in their jobs. So how could anybody think it was just about a brook or the wind or trees? In this scrapbook, the selections performed in every concert were illustrated with clippings from *Popular Mechanics*! The second movement of Beethoven's Pastoral symphony does not happen to mean a piece of machinery to me, personally, and I am quite certain it didn't mean a dynamo to Beethoven. But to a boy who seemed destined to become an

engineer or a mechanic, this music meant something in the particular world he had chosen to live in. Music spoke to him in the language which he understood. Some day his interests and horizons would widen beyond the city blocks that he knew; he would discover the mountains and forests; and he would begin to hear the voice of nature as well as the song of the dynamo in music, because then that, too, would be a language he understood.

In the making of these films the usual procedure is reversed. Instead of building an incidental music background to fit a completed picture, a picture background is constructed to fit the music. When animated cartoons and drawings are employed, this is comparatively sim-

ple from the point of view of precise timing and synchronization. But when, as in the case of Musicolor films, an actual wave is being photographed, for instance, it is necessary to catch one that is rolling in at exactly the tempo of the music with which it is intended to synchronize. The script is written to the score which, of course, is recorded before shooting the picture. The story thread is kept simple and unobtrusive so as not to distract the listener's main attention from the music. There is no spoken word in any of them. We have also found that the presence of human beings in these films places too much restriction on the play of the listener's imagination, and we have remade a number of them without the actors.

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Music Educators Report on Film Aids

Note: The following statements have been extracted from the reports of committees that participated in the recent meetings of Consultants' Councils of the Music Educators National Conference.

—Editor.

Films will be found useful in various phases of music education. It is recommended that more educational films for use in the teaching of music be made and used. For example, high school chorus teaching may be expedited by the use of sound films showing good tone, breathing, posture, etc. We recommend that such films be made by high school students and not by professional adults.

Several educational film companies have made films with emphasis on music or have used music as incidental to the film. These companies express a desire to know the opinions and needs of music educators in order to enlarge and improve their offerings.

It is recognized that the use of music films in music education is as yet undeveloped. A lack of necessary equipment as well as of suitable films now prevails.

The music scores of many of the current commercial films are recognized by the music educator as worthy of consideration and recommendation to pupils.

Our investigation shows that mu-

sic educators do not utilize the possibilities of the commercial picture extensively. In this respect we are overlooking a force which reaches out into the lives of our students outside of the school. We recommend a greater correlation and closer tie-up with the motion picture theater and the classroom. The publication *Film Music Notes* is a valuable aid in this respect.

We recommend that a committee of successful teachers work with one or more film manufacturers in creating new films which will aid in the technical approach to vocal and instrumental study. Films on diaphragmatic breathing, tonguing, correct embouchure, bowing of stringed instruments, and other details difficult to demonstrate correctly should be successfully designed for classroom use. A film on the repair of instruments could be valuable to teachers and students who must solve this problem.

Music educators approve of the continued use and expansion of short films depicting symphonic and choral groups, bands, and solo performers. It is suggested, however, that nationally known groups, artists, and conductors be used. Such films can be effective and impressive if worked out on the basis of education plus entertainment with the

elimination of close-ups of obviously bored, sour-faced musicians. Opinion concerning the effectiveness of depicting standard musical compositions pictorially is divided. Many feel that this can be overdone to the detriment of the music itself. Here again a good committee of music educators could possibly work with the film producers.

The consensus is that the sound film will play an increasingly important part in music education, that the wise music educator will use it judiciously, and that the results will justify the cost to both the producer and the consumer.

MORE ABOUT STRINGS!

The March-April, 1945 issue of *MUSIC PUBLISHERS JOURNAL* began a symposium on strings. It presented a large array of articles having to do with the vital question of the shortage of young string players.

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The first installment of letters and statements which we have received will appear in our November-December issue.

The November-December issue will also contain our annual presentation of a series of articles having to do with church music and church musicians.

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EVANS

(Continued from page 21)

better artists!" The association did materially increase its budget. Also, by that time the first Eddy movie had been released. So their *better artist* turned out to be Nelson Eddy, re-engaged at *double* his previous fee!

The rise in fees has been almost universal for concert artists who have appeared successfully in the films. But here again, caution on the part of the manager is very important. One thing he must be careful of is not to raise an artist's fee before the movie is released. If it is a success, there is time enough to cash in on that success. If it should prove not so fortunate, no one can accuse either the artist or the management of prematurely or falsely boosting an artist's fee. The local manager's interests are, therefore, protected while the artist is still being billed on the basis of his concert career. If the picture is released and meets with success before the concert, the local manager will probably make some extra money, which is all to the good.

Shortly after the musical revue, "Broadway Melody," was released, Metro-Goldwyn-Mayer asked Lawrence Tibbett to come to Hollywood to test for a musical film. I reached Los Angeles and found a frantic message from Tibbett waiting for me. We had an appointment to see Irving Thalberg that afternoon. At this conference, Thalberg wanted Tibbett to sign up immediately, or at the latest within twenty-four hours, since he, Thalberg, was leaving Hollywood the next day. But sound movies were a new thing then, and I urged Tibbett to hold off signing. That afternoon we went to see "Broadway Melody." Only after I had assured myself that the sound pictures were indeed fine and worth while, would I permit Tibbett to sign the contract for "The Rogue Song." Neither of us ever regretted the decision, nor did MGM. The world premiere at the Astor Theatre in New York brought the audience cheering to its feet, and the film ran there for six solid months at high prices. Immediately thereafter it was shown at the Roxy Theatre at popular prices.

Tibbett made many more successful movies. Nino Martini's "Here's to Romance" greatly forwarded that romantic young tenor's concert career. Helen Jepson, Gladys Swarthout, Grace Moore, and Lily Pons all proved that their charming appearance as well as their fine voices made them fortunate choices for the movie screen. In every case, the concert engagements zoomed after the movie's release. James Melton, Charles Kullman, and Igor Gorin all had their turn at the films. Nelson Eddy made one smash hit after another. More recently Jascha Heifetz (in "They Shall Have Music"), José Iturbi, Leonard Warren, Paul Robeson, Todd Duncan, Yehudi Menuhin, and Blanche Thebom have appeared before the camera. Rise Stevens' first picture was "The Chocolate Soldier," with Nelson Eddy, and her most recent film was "Going My Way," the Oscar-winning picture starring Bing Crosby. Lauritz Melchior's first movie stint, "Thrill of a Romance," has recently been greeted with great acclaim.

Proper Publicity

Getting an artist a movie contract is certainly not the end of managerial responsibility. After the picture is released, it is up to management to see that the artist's film work is properly publicized in the cities and towns that have concert series. New brochures or throw-aways are prepared, to include the notices of his movie work. Suggestions are made to local managers on tie-ups between the showing of the film and the concert appearance of the artist. Billing an artist as "star of Colossal's great musical film 'Love and Kisses'" may double the audience in the concert hall. The local office of the motion picture company and the local outlet of the artist's recording company are notified by management of the concert appearances, and suggestions are made for promotion of mutual advantage to all three. Another aspect which calls for managerial caution is the amount of time which an artist should allot to the movies in relation to his concert and opera schedules—where "enough" stops and "too much" begins.

I feel strongly that at no time

should any concert artist who is making motion pictures ever abandon his concert career or lower his standard of performance one whit. He must allow time for concert appearances between the making of pictures, even if it means a financial sacrifice. I caution the artist to remember that a picture career is often a comparatively short one, while a concert career, like the proverbial brook, runs on and on. It is the artist's duty to maintain his concert standing so that when he wishes to return to the concert stage exclusively, he can capitalize on his movie reputation, but at the same time, still have the interest and following of his concert audience.

To summarize these observations about the growth of concert music in motion pictures: It is my belief that the audience for good music is growing steadily and is greatly influenced by the movies. But I do not believe that the American public should be rushed into too much "long-hair" music too quickly.

And while the public's interest in classical music is growing, I have a word of caution for the artists. I am of the firm conviction that artists today should fit themselves to the movie pattern, because it is a rare movie that patterns itself to fit the concert artist. The development of photogenic charm is a necessity if an artist wishes to have a movie career. He cannot depend on his great concert reputation, or even his magnificent voice. Let us not forget that the mechanical genius of movies can amplify the voice as much as is needed; that songs can be recorded and re-recorded in pieces until perfection is attained. The artist must prove himself an actor and must care for his appearance and manner if he would make a name in movies.

All these cautions I suggest to the artists under our management when they talk to me about possible movie careers. We know how important a good movie break may be to the artist, but it is up to us as his guide and mentor to make sure that it will be a "good" break and not a fiasco. While this is only one small part of managerial duties today, it is an ever-growing side of management, because the trend toward better music and fine artists in motion pictures seems definite.

